

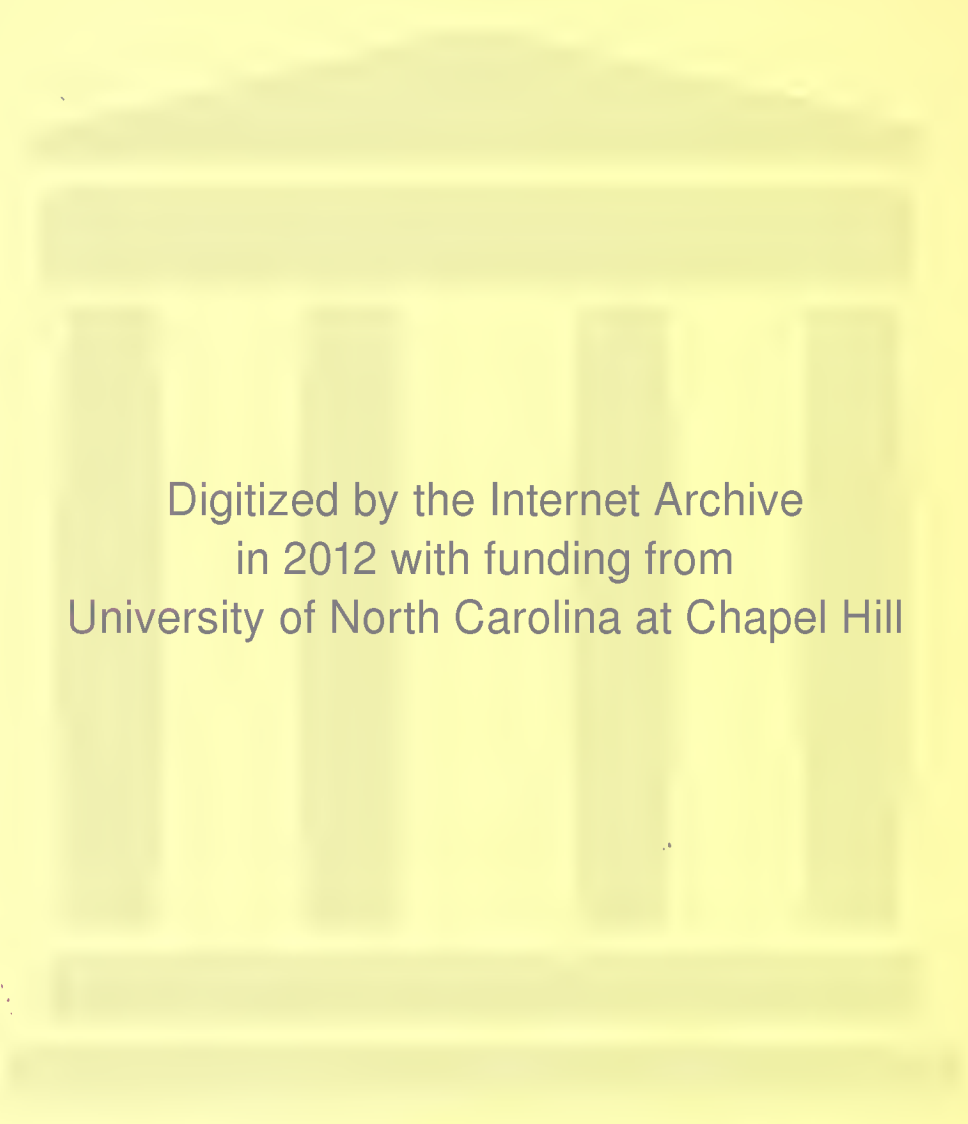
SING • AND • DANCE

with the **P**ENNSYLVANIA **D**UTCH



RUTH • L • HAVSMAN

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SING AND DANCE with the PENNSYLVANIA DUTCH

compiled and arranged with translations and commentary

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The Moravian flutemaker's grandson is proud to write a foreword to Miss Hausman's book about the music of the Pennsylvania Dutch. He has heard old airs sung at an Amish wedding. The peace of the countryside in the red hills has brought him healing and refreshment of spirit. Nowhere has he firmer friends, friends who have done him kindnesses scarcely credible in the distracted world of today. There are in the music recorded here echoes of all good things that have come down to us through the ages. The book is a warm, a human book. It reaches far into the past and preserves for our day much it had lost had its author not won the confidence of backcountry folk and had they not given her their traditional treasures. The fruits of tireless research found here stress what a rich heritage of folk music still exists in Dutchland.

CORNELIUS WEYGANDT

PREFACE

The Pennsylvania Dutch are a unique people. This has been proven in the many books about their arts and crafts, their beliefs and customs, their superstitions and peculiarities. Stage plays, radio programs, magazine articles and advertisements have added to the growing understanding of the folkways of these people. Rather than repeat this information I would refer you to these numerous and substantial contributions.

The music of Dutchland, with few exceptions, has been sadly neglected in such literature. Perhaps this is because of a belief rather commonly held and often expressed that though the Pennsylvania Dutch folklore is rich in riddles, superstitions, proverbs and legends, a dearth of folk music exists and no offering has been made by them to musical Americana. To refute these fallacious statements my research began and became more and more fascinating as one source of information led to another.

Better to understand the results of the study as represented within this record, one must realize that the Pennsylvania Dutch, because of differences in religious beliefs, are separated into three principal groups: the "Plain People," the "Church People" and the Moravians. Succeeding chapters are arranged in the same order and give a brief history together with the religious and social activities of each. The different groups, particularly the relatively small but much publicized "Plain People," were subdivided again and yet again as various conflicting convictions were questioned and resolved by forming other sects. The Mennonites, the Amish, the Dunkards and the Schwenkfelders are some of the groups resulting from such division.

Each group, I discovered, has its own distinctive music closely allied to its history and cultural pattern. The shaped notes and "slow" tunes of the Amish, or the chorales and instrumental quintets of the Moravians could not be transposed or superimposed on any other people. Especially individual in their characteristics are the Pennsylvania Dutch "spirituals," born in the emotional atmosphere of camp or "bush" meetings in Dutchland.

In many instances the composer of the song is known. However much of the material is folk in origin, particularly in the section devoted to the "Church People." Songs and dances were brought by these emigrants from their Homeland, while other music was consciously or unconsciously appropriated from English neighbors. At times the ballad was a composite, so that it was difficult to trace the source of the verse and melody. This was not unusual, for folk music cannot be claimed by any one area as the pure product of its soil. The songs were created spontaneously as the living chronicle of the people. In taking root they intermingled with other strains to form a folk balladry similar to, yet quite different from, that of the parent stock. Cross fertilization played a large part in the development of a sacred and secular folk song tradition peculiar to the land of the Pennsylvania Dutch.

It is impossible to divorce a people from its language. In the case of the Pennsylvania Dutch this is especially true, as they are a trilingual people.

Traditionally they said their prayers, preached their sermons and sang their hymns in High German; they considered this the only proper language for their church service. The Amish have never discontinued this practice, consequently the text of the hymns in the first section of this book are in the German language. With the "Church People," who embrace the Lutheran, Reformed and somewhat similar creeds, there was a gradual transition as the English language became better understood. Today it is difficult to find a German service in any of these denominations, so that the hymns of these people are now sung in English. The same is true of the Moravians, so that the English text only is given for their music.

Although English is now the predominant language, it is not unusual to find the Dutchman who, in everyday usage, prefers the speech of his forefathers—a native dialect, most distinctive and peculiarly his own. Many erroneous statements have been made concerning the origin of this vernacular by those with only a superficial knowledge of the topic. Suffice it to say that it resembles closely the folk speech heard even today around Heidelberg and Mannheim, well known cities of the Palatinate, from which section of the Rhine Valley the majority of the Pennsylvania Dutch emigrated. If a few Swiss words are encountered or if some of English origin are scattered here and there, they were unknowingly appropriated and incorporated into the Dutch vocabulary.

In spite of the fact that many people have written in this idiom, it remains more an oral than a written language. Perhaps this is because the spelling has never been standardized, so that each person may spell each word as his pronunciation dictates. Lambert's "Pennsylvania German Dictionary" is the authority used for the spelling of most of the Pennsylvania Dutch words found here. It is in the middle chapters of this volume—in the songs of the "bush" meeting and "schnitzing" party—that the dialect is used.

The field has proven so large and varied that to include the music of all the different sects must occupy more pages than this volume will permit. You will find here a mere sampling from a rich store of material. Apologies are due the Mennonites and the Dunkards for simply mentioning them and not including their music. The House Amish are selected as the most unchanging of the conservative "Plain People" and are the sole representatives of that group in the pages of this book. The Schwenkfelders were and are a very musical denomination. They get honorable mention only although their hymns, whether in printed or manuscript form, are most interesting musically and historically.

Some will miss the musical contribution made by Kelpius and his fellow Pietists along the Wissahickon Creek, while others will look in vain to find mention of the remarkable development of music at the Ephrata Cloisters under the leadership of choral director, violinist and prolific composer, Conrad Beissel. These sects are disregarded here but only because they are now nonexistent.

The Pennsylvania Dutch are unusual in that they do not agree among themselves as to their proper designation—whether Pennsylvania Dutch or Pennsylvania German. They are in unity in believing that their ancestors came chiefly from what is now called Germany, and that they spoke a common tongue, closely related to what is now called the German language. The Pennsylvania German Society and the Pennsylvania German Folklore Society were organized and consequently so named.

Others feel strongly that this nomenclature is pedantic and fight tenaciously for the adoption of the more folklike and, as they assert, authentic title—Pennsylvania Dutch. They proffer as one of the reasons for their claim that, in the eighteenth century, no united Germany or German people or German language existed as such; that there were only small municipalities in the part of Continental Europe from which the early emigrants came. The accepted title for people from that section had been for centuries the one that the colonists gave them: "Dutch" or "Dutchmen," a term which has continued through the years.

The battle is likely to continue. I will leave the final decision to more learned students of the subject. After some but not too much deliberation, I have chosen the more popular terminology—Pennsylvania Dutch.

The following are fictional characters and have no connection with any folk living or deceased: the Stolzhus, Yoder, Hostetler, Detweiler, Riehl, Beiler and Zook families in the Amish section; Mr. and Mrs. Kressly and their children, Mr. and Mrs. Henninger and their guests at the "schnitzing" party in the account of the "Church People"; Sister Westmann in the Moravian chapters.

Grateful acknowledgment is made to those authors and publishers noted elsewhere who granted special permission to use certain copyrighted materials.

I want particularly to recognize the contribution of my father who is responsible for most of the music in the middle section, the "Church People." Although he left the Dutch country at an early age, he has a rich fund of these songs which has been untapped for many years. As a person exploring through an attic after a long period of disuse finds forgotten treasures and exclaims: "Look what I found! I remember when—," so our research has prodded and refreshed his memory. This has been one of the unexpected and delightful outcomes of the work.

When this research began, the Rev. W. N. Schwarze, Ph.D., D.D., was Archivist and the Rev. Kenneth G. Hamilton, Ph.D., Assistant Archivist of the historical treasures of the Moravian Church housed at Bethlehem, Pa. Dr. Schwarze, now deceased, was an invaluable aid. Dr. Hamilton, now a bishop of the Moravian Church, has been most painstaking in guiding me in every detail. If the Moravian section is authentic, it is chiefly because of his help.

Mr. Mark Davis, Director of Music at Central Moravian Church in Bethlehem, gave of his valuable time to ferret out the music which was photographed in the archives.

Katherine Milhous, a cousin who has distinguished herself as author and illustrator of such juveniles as "The Egg Tree" and "Snow Over Bethlehem," gave me faith to believe that there might be another in the family who had folk material to share with those interested.

In addition to these, I am greatly indebted to others who advised and encouraged me along the way: Dr. James W. McConnell, Dr. H. Alexander Matthews, Lydia Parker, Laura Ross and my mother.

Frances Lichten, an authority in the field of Pennsylvania Dutch folk art as exemplified in her book, "Folk Art of Rural Pennsylvania," was induced to illustrate the volume.

"Sing and Dance with the Pennsylvania Dutch" is now yours. Enough of the background of these folk has been included to make their music more intelligible. However this is a book, not only for reading, but for singing and dancing. At times the mood must necessarily be a serious one, for these folk were all deeply religious. But they did have their occasional lighter moments. So go back across the years and, through their music, enjoy with them the exaltation of their worship, and the fun and frolic of their social hours.

RUTH L. HAUSMAN

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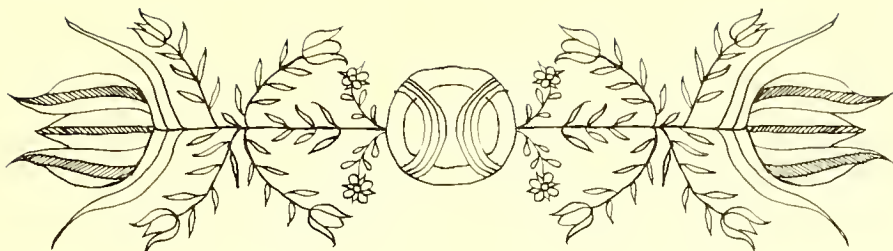
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THE "PLAIN PEOPLE"
COME TO PENNSYLVANIA





It was in the autumn of 1683 that there arrived in Pennsylvania the vanguard of those who were later to become known as the Pennsylvania Dutch. How natural it was that this small band of thirty-three Swiss and German Mennonites, coming from Europe in search of religious and political freedom, should choose Philadelphia and nearby Germantown for their new home. For had not William Penn distributed to them, in their Homeland, pamphlets and posters in the English, Dutch and German languages, describing in glowing terms the promise of Pennsylvania, the presence of rivers and streams, the fertility of the soil and the industries that might be developed? And had he not, previous to that, visited them twice and told them of his plans for a land where there would be religious freedom for all? He showed great interest in these people, chiefly because their religion, established in Switzerland in 1525 under the leadership of Menno Simon, was much like that of the Quakers. They wore a plain garb, opposed war, refused to take an oath in court, and generally opposed music, both instrumental and vocal, as part of their religious service.

These Mennonites were soon followed by more of their own sect. Then in a steady stream came other groups of "Plain People" who had heard of the success of Penn's "Holy Experiment," where all creeds were welcomed and tolerated. Upon their arrival, the more venturesome left the growing town and moved into the surrounding wilderness. Spreading fanwise from Philadelphia, they used the knowledge of the soil which they had learned in the rich agricultural country of the Rhine, and made of this land a great farming country.

Among these early settlers were the German Baptist Brethren. Led by Alexander Mack, a German seeker for the "true religion," they founded their own church because they disagreed with other creeds concerning baptism. They had come to the conclusion that this rite should be performed by immersion in a flowing stream and not by the usual sprinkling. The more descriptive name, Dunkers or Dunkards, they received from the Pennsylvania Dutch word "dunke"—to dip. In 1719 they began to settle here; by 1729 practically the entire denomination was transferred to Pennsylvania.

Not desirous of forming a new and separate sect, but because of relentless persecution, the followers of Caspar Schwenkfeld, known as the Schwenkfelders,* roamed over Europe in the sixteenth and seventeenth centuries, seeking a refuge and finding none that was permanent. About forty families, representing the sole survivors, arrived in Philadelphia in 1734 and selected a site in the nearby Perkiomen section for their home. Every year these people celebrate September 24, their day of arrival, as "Remembrance Day."

The Amish, too, heard of this land of freedom and plenty, and about 1725 began their migrations to Pennsylvania. Their group, founded by Jacob Ammen, a Swiss preacher, had disagreed with the Mennonites, some of whose members were becoming a little worldly in the manner of dress and were disregarding the Biblical command to wash one another's feet. Even today, the most conservative of this sect consider church buildings a vanity, and so worship in houses and barns, hence the name—House Amish.

* The classification of the Schwenkfelders among the "Plain People" is questionable today. When coming to America, their dress and customs placed them with that group. Because of changes in their way of life, they would now be among the "Church People."

AN AMISH "PREACHING"

There was a hustling and a bustling in the Stoltzfus household. It was Sunday and everyone had been awake and very busy since dawn. This was not unusual for these industrious farm people, but today there were many additional chores, for the "preaching" service was to be held at their home. During the last few days, the neighbors had come over to help Sarah Stoltzfus prepare the food for the noon meal on Sunday. It takes huge quantities of cold cuts, bread, butter, apple butter, cream, sour beets, pickles, coffee, green apple and "half-moon" pies* to feed so many people. Fortunately the Amish housewife does not have to worry about the menu, as it is always the same on "preaching" day.

Now all was in readiness and Rebecca sat beside her mother on one of the backless wooden benches in the large room. In her ankle length dress, covered by a crisp white apron, and with her hair braided in a bun at the back, she was a quaint miniature of her mother. It did not seem queer to Rebecca that her Pop, John Stoltzfus, never sat with them during the service, but on the opposite side of the room with the men, who kept their broad, stiff brimmed, black hats on. She always listened and watched breathlessly for fear some man would forget to remove his hat, when Pop, from the singer's table, announced the first hymn.

"What a long, tedious service!" would be the comment of the uninitiated. Beginning at about 8:30 A.M. and conducted in the German language, it continued four hours and beyond. Rebecca, however, was accustomed to it all, and enjoyed very much these biweekly meetings. She sat very, very still during the many hymns, Bible readings, prayers, testimonies and sermons. There were usually two or three of the latter, some an hour or more in length. The younger children were not forgotten; "half-moon" pies were brought in from the kitchen and distributed to them during the devotions.

This morning was a very special occasion, as a new minister was to be selected. There was great solemnity as a small group of men stepped to the singer's table, on which were placed as many hymn books as there were candidates. In one was a concealed slip of paper, inscribed with the verse from the Scriptures (Acts 1:26): "And they gave forth their lots; and the lot fell upon Matthias; and he was numbered with the eleven apostles." Prayerfully each aspirant selected a book, hoping yet fearing, that in his might be found the small bit of paper. So by Divine guidance, Abe Zook was selected. He will now be one of the three ministers to serve the congregation, without pay, while still carrying on his usual farm duties.

With even greater solemnity, Bishop Yoder read a "Meidung," putting the ban upon one of the members, Christian Riehl. He had bought a tractor for his farm, knowing that this implement is forbidden by the Amish, along with all new inventions. Now he is completely ostracized by his family and friends. Any social, business or religious communication with him is strictly forbidden until he repents this extreme manifestation of "worldliness."

In a lighter vein, the bishop also "published" the approaching marriage of Eli Hostetler and Mary Detweiler. The bride-to-be was absent, as is the usual custom.

* Named for their semi-circular shape. One half of the crust is covered with apple "schnitz" (dried apples) and the remaining sector turned over to form the upper crust.



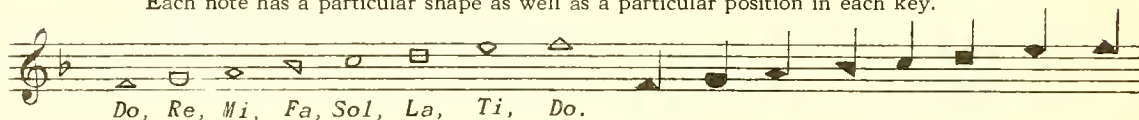
It takes huge quantities of cold cuts, bread, butter, apple butter, cream, sour beets, pickles, coffee, green apple and "half-moon" pies to feed so many people.

Eventually the congregation was singing the closing chorale. How Rebecca loved the Amish hymns! They are always sung in German, in unison, without accompaniment and without notes, as her people are as "unworldly" in their music as in their dress. Her Pop is much interested in music and has told her what many people do not know: that these chorales or "slow" tunes are really old Gregorian chants that the Amish have sung unchanged for hundreds of years. The words for these, she knew, were in "Der Ausbund" (The Paragon), for they used that book at every "preaching." During the long service she often studied its title page, which, translated, reads "that it consists of beautiful hymns composed in the prison of the castle of Bassau and elsewhere by the Swiss brethren and other orthodox Christians." She pictured the martyrs singing these same old chorales centuries ago, even before the book was published in 1583, and was proud that the Amish still used it, although the Mennonites had discarded it years before.

Rebecca's father also told her that Amish tunes have never been written down because music notes are "worldly." Lately a friend of his visited several Amish groups and found that each community was singing the chorales a little differently. To keep them as near their original form as possible, he is making a collection of them, and using shaped notes because they are more "unworldly." As you may never have seen these notes before, he has written an explanation of them for you, with a scale, and hopes that this will help you to read the music more easily.

Explanation of Shaped Notes

Each note has a particular shape as well as a particular position in each key.



Do is movable, and can be on any line or space. In the key of G, Do or Δ is on the second line, Re or \cup , on the second space.

The singing school teachers of the early nineteenth century invented various shaped note devices, in the sincere belief that these would simplify note reading. The system used here was originated in 1846 by Jesse B. Aitken of Philadelphia.

Hymn of Praise

Das Lobsang

Solo	All				
O	God,	Fa - ther,	we	a - dore	Thee
O	Gott	Va - ter	wir	lo - ben	dich
Solo	All				
and	praise	Thy	lov - ing	kind - ness;	
Und	dei -	ne	Gü - te	prei - sen;	
Solo	All				
Thou,	Lord,	Who hast	been	mer-ci - ful,	
Das	du	dich O	Herr	gnä - dich - lich,	

Solo All

And hast shown Thy - self a - new,
An uns neu hast be - wie - sen,

Solo All

Thou who hast guid - ed us, O Lord,
Und hast uns herr zu - sam - men g' führt

Solo All

And led us by Thy ho - ly word,
Uns zu er - mah - nen durch dein Wort,

Solo All

Grant us Thy gra - cious mer - cy.
Gieb uns Ge - nad zu die - sem.

AN AMISH "SINGING"

From miles around, neighbors, friends and relatives of the Beilers arrived early for the "singing" to be held in their barn. The young men and women came in their topless buggies; the married couples who had no responsibilities to keep them at home drove contentedly along in their square-topped carriages on this lovely Sunday eve.

Jacob Beiler had spent Saturday afternoon in preparing for the occasion. Tables were set end to end the length of the barn, and kerosene lamps were hung from the rafters, as the Amish do not use electricity. The backless benches were brought over from the Stolzhus', where they had been used for the "preaching" last Sunday.

The girls, after laying aside their plain black bonnets and shawls, were seated on one side of the long table. In their snowy white "prayer" caps and vari-colored dresses, they made quite a gay and colorful picture as they sat opposite the boys. John Stolzhus seated himself at the head of the table, and on either side of him were two boys who wanted to become leaders of the singing. In addition to "Der Ausbund" containing the text of the traditional "slow" chorales, each person had a copy of "Das din Büchlei" (The Thin Book), in which are found the words of the newer "fast" hymns. These latter are sung only on social occasions, such as a wedding or a Sunday night "singing," and their melodies are usually familiar ones borrowed from the hymnology of other evangelical churches, or from popular and folk airs.

As the leader announced the number and began the first chorale, everyone joined in heartily. "Das Lobsang" and other "slow" tunes were soon interspersed with many "fast" ones. No books were necessary as, to the tune of "What a Friend We Have in Jesus," they sang lustily "Where Is Jesus, My Dear Friend?" Soon followed, in quick succession, "O Heart of Mine, Contented Be," to the comforting tune of "Home, Sweet Home"; "My God, This Heart I Bring to Thee," adapted to "Joy to the World"; and "Now Thank We All Our God," differing little in text and melody from the well known seventeenth century hymn.

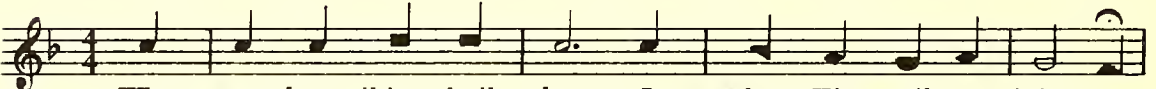
Now Thank We All Our God

Martin Renkart (1586-1649)

Johann Cruger (1598-1662)



1. Now thank we all our God, With heart and hands and voice,
 2. O may this bounteous God, Through all our life be near us,
 3. All praise and thanks to God, The Father now be giv-en,
 1. Nun dan - ket al - le Gott Mit Her - zen, Mund und Hän - den,
 2. Der e - wig rei - che Gott Woll' uns bey un - serm Le - ben,
 3. Lob, Ehr und Preis sey Gott, Dem Va - ter und dem Soh - ne,



Who won-drous things hath done, In whom His earth re-joice-es;
 With ev-er joy-ful hearts, And bless-ed peace to cheer us,
 The Son and Him who reigns, With them in high-est Heav-en;
 Der gro - ße Din - ge thut An uns und al - len En - den,
 Ein im - mer Froh - lich Herz Und ed - len Frie - den ge - ben,
 Und dem der bey - den gleich, Im ho - hen Him - mels - thro - ne,



Who from our moth-ers' arms Hath blessed us on our way
 And keep us in His grace And guide us whenper-plexed,
 The one e-ter-nal God, Whom earth and Heaven a-dore;
 Der uns von Mut - ter - leib Und Kin - des - bei - nen an
 Und uns in sei - ner Gnad Er hal - ten fort und fort,
 Dem drey - ei - ni - gen Gott Als der im An - fang war,



With count-less gifts of love, And still is ours to-day.
 And free us from all ills, In this world and the next.
 For thus it was, is now, And shall be ev-er more.
 Un zäh - lig viel zu Gut, Und noch jetzt-und ge - than.
 Und uns aus al - ler Noth Er - lö - sen hier und dort.
 Und ist und blei - ben wird, Jetzt - und und im - mer - dar.

Transl. by Catherine Winkworth

By this time the benches were all occupied, and for the latecomers there was standing room only. Repertoire, energy and good humor seemed boundless. Singer vied with singer, not only as to vocal ability, but also as to ingenuity.

A clear bass voice improvised the words of an old text from "Der Ausbund" to the tune of "Beulah Land." By the time he had finished the first stanza, they had all joined him and readily changed from German to English as they swung into the rousing chorus.

The Broad and Narrow Paths

Ausbund 125:-stanzas 1-2-57-71.

John R. Sweeny

1. O Je - sus Christ, why is it so That
 2. For those who choose the broad high-way Have
 3. Two paths there are to choose this day, As
 4. So come, dear Lord, and be our Guest, And
 1. Wo kommt das her, O Je - su Christ, Dass
 2. Gold, Sil - ber, Geld und gros - ses Gut, Nur
 3. Es sind zween Weg in die - ser Zeit, Der
 4. Gott sey lob, Ehr und Priess al - lein, Der

sin - ful - ness has found no foe? In
 mon - ey, gold, a life that's gay. For-
 here we wend our earth - ly way. If
 bring to us Thy peace - ful rest. Our
 all Welt so voll Falsch - heit ist? Wer
 Geitz, hoch Pracht und Ue - ber - muth, Ist
 ein ist schmal, der an - der weit, Wer
 uns hat g'mächt von Sün - den rein, Er-

this our world we press the fight, And
 sake that life and seek the Lord, And
 you should choose the nar - row lane, You'll
 sins are gone, all praise to Thee, Who
 jetzt nicht will das Wi - der - spiel, Der -
 jetzt - und werth auf dies - er Erd, Der
 jetzt will gahn die schma - le Bahn, Der
 halt die From-men in dei - nem Nam - en, Dasz

search for in - ner guld - ing light, O
 you will per - ish by the sword, O
 be des - pised, no friends you'll gain, O
 sent Thy Son to set us free, O
 selb - ig wird ver - dacht - et viel.
 Fromm wird um - bracht mit der Schwerdt.
 wird ver - acht von je - der - mann.
 ihn'n die Kron nit werd ge - nom - men.

Edgar Page



Beu - lah Land, sweet Beu - lah Land, As on the high - est
 mount I stand, I look a - way a - cross the sea, Where
 man - sions are pre - pared for me, And view the shin - ing
 glo - ry shore, My heav'n, my home, for ev - er - more!

Not to be outdone, John Stolzhus fitted the German version of "Now I Lay Me Down to Sleep" to the ever popular "Jesus Loves Me," with the usual refrain translated into German.

Traditional

William B. Bradbury



Now I lay me down to sleep, I pray the Lord my
Mü - de bin ich, geh' zur Ruh, Schlies - se mei - ne

soul to keep; If I should die be - fore I wake, I
Au - gen zu; Vat - er lass die Au - gen dein,

pray the Lord my soul to take. Yes, Je - sus loves me,
Ü - ber Mei - nem Bet - te sein. Ja, Je - sus liebt mich,

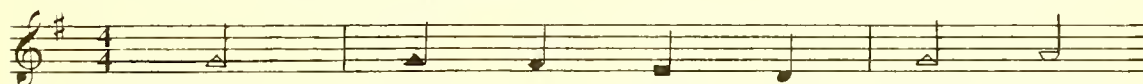
Yes, Je - sus loves me, Yes, Je - sus
Ja, Je - sus liebt mich, Ja, Je - sus

loves me, The Bi - ble tells me so.
liebt mich, Die Bi - bel sagt mir so.

A short lull and then "Number 158" was requested. Soon the soaring voices resounded through the barn and out into the surrounding countryside to the words, "From Heav'n Above." This has been considered a Christmas carol since it was written by Martin Luther for his children in 1534, when a student, dressed as an angel, sang the first seven stanzas and the children responded with the eighth one. The Amish, however, do not sing all these stanzas nor do they consider this a Christmas song. They have no special music for that holiday season and so may sing it on any social occasion. When adapting it to the tune "Old Hundredth," as they did tonight, they may add as a last stanza the words usually associated with that historic melody: the verse which has a prominent place today as a Doxology in the ritual of most Christian creeds—"Praise God From Whom All Blessings Flow."

Stanzas 1-2-3, Stanza 4
Martin Luther Thomas Ken, 1637-1711

Genevan Psalter, 1551



1. From	heav'n	a -	bove	to	earth	I
2. This	night	to	you	is	born	a
3. He	is	the	Christ,	our	God	and
4. Praise	God	from	whom,	all	bless -	ings
1. Vom	Him	- mel	höch	da	komm	ich
2. Euch	ist	ein	Kind -	lein	heut	ge -
3. Es	ist	der	Herr	Christ	un -	ser
4. Preist	Gott	der	al -	le	Se -	gen



come,	To	bear	good	news	to	ev - 'ry	home,
child,	The	chos -	en	Vir -	gln's	In -	fant
Lord,	Whose	name	we	praise	with	one	ac -
flow;	Praise	Him,	all	crea -	tures	here	be -
her,	Ich	bring	euch	Heil	und	Gna -	den -
born,	Von	ei -	ner	Jung -	frau	auss -	er -
Gott,	Der	will	euch	föhr'n	aus	al -	ler
gibt,	Preist	ihn	ihr	Men -	schen	die	er
							liebt.



Glad	tid -	ings	of	great	joy	I
And	He,	a	child	of	low -	ly
Your	Sav -	iour	He	has	deigned	to
Praise	Him	a -	bove,	ye	heav'n -	ly
Der	gu -	ten	Lehr	bring	ich	so
Ein	Kin -	de -	lein	so	zart	und
Er	will	der	Hei -	land	sel -	ber
Ihr	Him -	mels -	'chö -	re	al -	le



bring,	Where -	of	I	now	will	glad -	ly	sing.
birth,	Shall	be	the	joy	of	all	the	earth.
be	And	from	all	sin	will	set	you	free.
host,	Praise	Fa -	ther,	Son	and	Ho -	ly	Ghost.
viel,	Da -	von	ich	sin -	gend	sa -	gen	will.
fein,	Soll	eu -	re	Freud	und	Won -	ne	sein.
sein,	Von	al -	len	Sün -	den	ma -	chen	rein.
preist	Den	Va -	ter,	Sohn	und	Heil' -	gen	Geist.

How serious and yet informal it all was! At a signal from the leader, everyone rose "to visit" and to exchange the latest news and gossip. With much laughing and joking, the boys selected the girls they would escort home. As the horses were unhitched and the procession of buggies passed down the lane and out to the main highway, the happy couples took with them the memory of a most pleasant evening, and the hope that there would soon be another "singing."

AN AMISH WEDDING

The sun was much later in rising than were the occupants of the Amish households on that frosty morning in November when Eli Hostetler and Mary Detweiler were married. Many were the preparations that had been and were still necessary for the big event. Eli, as the bridegroom-to-be, had driven around in his buggy and personally invited about two hundred people, friends and relatives of both families. The Detweilers had to scour the house and everything in it, clean the stables and barns, rake and tidy the barnyard, and see that all the farm machinery was in its proper place. In addition, the neighborly housewives for days had converged on the Detweiler kitchen to help in the cooking and baking of food, the amount and variety of which was a challenge to their culinary abilities.

In the past few months, Mary had collected quite a "Haussteier" (dowry): dishes, lamps, tablecloths, towels, clocks, saws, hammers, hatchets, wrenches, blankets and many patchwork quilts. For the new home, her family had contributed a bed, bureau, table, chairs, stove, a horse and harness, and their best cow. Not to be outdone, the Hostetlers had donated a desk, more chairs, dishes, a few chickens and turkeys, a plow and a harrow. As custom demands that the new Mr. and Mrs. Hostetler visit all their aunts, uncles and cousins in the weeks following the ceremony, they may expect that this already large dower will be increased.

Eli's mother made the wedding clothes for both bride and groom. According to Amish custom, she used hooks and eyes instead of the usual buttons or zippers. Eli wore a gray suit with a "Muhtze," a collarless coat somewhat resembling a cut-away, which the men always wear when they join church and are married. Mary's dress was of blue wool, made in the same style that she has always worn, with the usual black bonnet, white kerchief and apron.

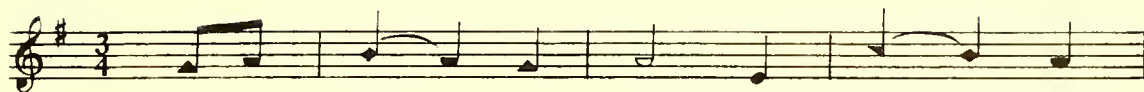
As the bride's home was necessarily overcrowded due to the preparation and serving of food, the ceremony was performed at the Zook's, whose farm was nearby. The service was much like "preaching," except that the sermons and hymns were special "Hochzeit" (wedding) ones. There were four "slow" tunes sung; "Das Lobsang" was again the second.

With the announcement of the first chorale, the bride and groom went to an upstairs room to be admonished by the ministers as to the duties and responsibilities of marriage. When they returned, they were joined by their attendants or "waiters," two young men and two young women, and the six members of the bridal party seated themselves in front of the ministers. The usual order of service was followed until after Bishop Yoder's sermon, which was the longest and most important one of the morning. Then, as all eyes turned toward Mary and Eli, they rose, joined hands and stood, proud and confident before the bishop as he performed the ceremony and gave them his blessing.

After four hours of the marriage ritual, everyone was ready for the feast that had been prepared at Mary's home. The long tables could scarcely hold the many platters of roast turkey, roast and stewed chicken and fried ham; other dishes were piled high with every kind of vegetable, pickled eggs, pickled beets and just plain pickles. Then there were cakes and pies in enough variety and quantity to satisfy every taste, even for several helpings. Bread and butter, apple butter and jellies were not forgotten in the midst of such plenty.

Jokes, laughter and fun for all helped to digest the sumptuous meal. When everyone had finished eating, there were the traditional wedding hymns, "fast" tunes sung only at the table and in a certain order. The many friends serving as cooks and waitresses joined the other guests and all participated vigorously in the singing; that is, everyone except Eli and Mary. The bride and groom never sing on their wedding day.

We Sing to Thee, Immanuel

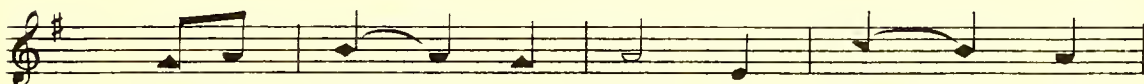


1. We— sing— to Thee, Im - man - u -
 2. All— glo - ry, wor - ship, love and
 1. Wir— sin - gen dir, Im - ma - nu -
 2. Wir— sin - gen dir in dei - nem

3



el, Thou Morn - ing Star, Im - man - u - el.
 praise To Him Who comes to bless our days.
 el, Du Le - bens - fürst und Gna - den - quell,
 Heer, Aus al - ler Kraft, Lob, Preis und Ehr,

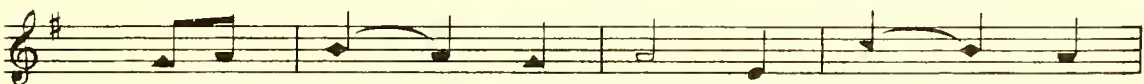


Thou Guide of our life, on Thee we
 Thou heav'n - ly Guest, a - wait - ed
 Du Him - mels - blum und Mor - gen -
 Dass du, O lang ge - wünsch - ter

3



call, Thou Son of God and Lord of all.
 long, We hall Thee with a joy - ful song.
 stern, Du Jung - frau'n Sohn, Herr al - ler Herr'n.
 Gast, Dich nun - mehr ein - ge - stel - let hast.



Hal - le - lu - jah, hal - le - lu -
 Hal - le - lu - jah, hal - le - lu -
 Hal - le - lu - jah, hal - le - lu -
 Hal - le - lu - jah, hal - le - lu -

3



jah. Hal - le - lu - jah, hal - le - lu - jah.
 jah. Hal - le - lu - jah, hal - le - lu - jah.
 jah. Hal - le - lu - jah, hal - le - lu - jah.
 jah. Hal - le - lu - jah, hal - le - lu - jah.

Rejoice, Rejoice, Ye Wedding Guests



1. Re	-	joice,	re -	joice,	ye
2. Pre	-	pare	your	lamps,	be
3. The		watch	-	ers	on
4. Our		Hope	and	Ev	-
1. Er		mun	-	tert	euch,
2. Macht		eu	-	re	Lam
3. Ihr		klu	-	gen	Jung
4. Er		wird	nicht	lang	ver -



wed	-	ding	guests,	The	fes -	tive	day	is	here.
read	-	y	now,	Your	ves -	sels	fill	with	oil;
moun	-	tain	top	Pro -	claim	the	Bride -	groom	near;
last	-	ing	Joy,	We	hall	Thy	bles -	ed	birth!
From	-	men!	Zeigt	eu -	er	Lam	-	pen	Schein,
fer	-	tig,	Und	fül -	let	sie	mit	Oel,	
al	-	le,	Hebt	nun	das	Haupt	em	por	
zie	-	hen,	Drum	schlaft	nicht	wie	-	der	ein;



The		ev' -	ning	is	ad -
Put		on	your	fes -	tive
Go,		meet	Him	as	He
A	-	rise,	Thou	Sun	so
Der		A	-	bend	ist
Seid		nun	des	heils	ge -
Mit		Yauch	-	zen	und
Man		sieht	die	Bäu	-
					me



vanc	-	ing,	And	dark	-	er	night	is	near.
gar	-	ments,	Let	naught	your	rai -	ment	soll.	
com	-	eth	With	hal -	le -	lu -	jahs	clear.	
long'd	-	for,	Thou	Sav	-	iour	of	the	earth!
kom	-	men,	Die	fin -	stre	Nacht	bricht	ein!	
wär	-	tig,	Be	-	rei -	tet	Leib	und	Seel,
Schal	-	le	Zum	fro -	hen	En -	gel	chor.	
blü	-	hen,	Der	schö -	ne	Früh -	lings	schein.	



The Bride - groom is a -
Hark, 'tis the mid - night
The mar - riage feast is
With hearts and hands up -
Es hat sich auf - ge -
Die Wäch - ter Zi - ons
Die Tür ist auf - ge -
Ver - heisst Er - qui - ckungs -



ris - ing, And soon He will draw nigh;
sum - mons, "The Bride - groom draw - eth nigh!"
read - y, The gates wide o - pen stand;
lift - ed, O hear us as we call;
ma - chet Der Bräu - ti - gam mit Pracht,
schrei - en: Der Bräu - ti - gam ist nah,
schlos - sen, Die Hoch - zeit ist be - reit;
zei - ten, Die A - bend - rö - the zeigt



A - wake! Be keen and
A - rise, go forth to
Re - joice, re - joice! Oh,
We name Thee Ev - er -
Auf! be - tet, kämpft und
Be - geg - net ihm in
Auf, auf, ihr Reichs - ge -
Den schö - nen Tag von



watch - ful To hear the mid - night cry.
meet Him, Now lift your voic - es high.
greet Him! The Bride - groom is at hand.
last - ing King! We love Thee, Lord of all!
wa - 'chet, Ba'd ist es Mit - ter - nacht.
Rei - hen, Und singt Hal - le - lu - jah!
nos - sen! Der Bräut' - gam ist nicht weit.
Wei - tem, Vor dem das Dunk - le weicht.

Then to the barn!

It would be very "worldly" for the Amish to dance or to use a fiddle for an accompaniment. But they do have good times together playing games, particularly the play-party ones. "Skip to My Lou" was followed by "O-Hi-O" and many others learned in years gone by from the English.

Soon appetites were keen and everyone returned to the house for a bountiful supper. Still in a party mood, the fun and hilarity continued for hours in the barn, after which more food was served.

At a very late hour, weary but happy, the couples climbed into their buggies and the caravan escorted Mary and Eli to their new home.

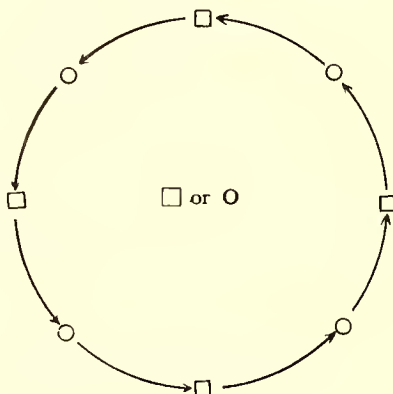
Skip to My Lou

There are many variations of this tune as it is sung and danced in different parts of the country. Members of the group often originate new stanzas as they dance.

Directions for Dancing

Formation: Partners join hands in a single circle, the girl on the right of the boy. An extra player is in the center of the circle.

- Boy
○ Girl



Words

1. Choose your partners,
Skip to my Lou,
Choose your partners,
Skip to my Lou,
Choose your partners,
Skip to my Lou,
Skip to my Lou, my darling.
2. Lost my partner, what'll I do?
3. I'll get another one, a pretty one, too.
4. Can't get a red bird, a blue bird'll do.
5. I got a red bird, a pretty one, too.
6. Cat's in the cream jar, what'll I do?
7. Fly's in the buttermilk, shoo, fly, shoo.

Explanation

1. Skip around in a circle counter-clockwise, as the extra player looks for a partner.

Stop skipping and the extra player takes a partner from the circle. The one whose partner is chosen goes inside the circle as the song continues.

2. Action is the same for this and succeeding stanzas.

Skip to My Lou

Rollicking

American Folk Tune

Voice

Piano

1. Choose your part - ners, —
 2. Lost my part - ner, —
 3. I'll get a - noth - er one, a

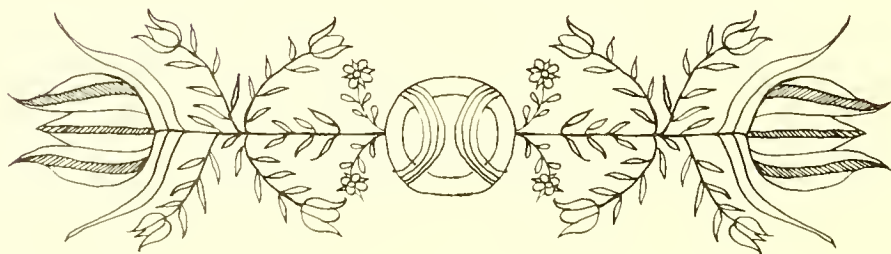
skip — to my Lou, Choose your part - ners, —
 what - 'll I do? Lost my part - ner, —
 pret - ty one, too, I'll get a - noth - er one, a

skip — to my Lou, Choose your part - ners, —
 what - 'll I do? Lost my part - ner, —
 pret - ty one, — too, I'll get a - noth - er one, a

* The Amish would sing this unaccompanied.

skip — to my Lou, Skip to my Lou, my dar - ling.
 what-'ll I — do? Skip to my Lou, my dar - ling.
 pret - ty one, — too, Skip to my Lou, my dar - ling.

4. Can't get a red bird, a blue bird'll do,
 Can't get a red bird, a blue bird'll do,
 Can't get a red bird, a blue bird'll do,
 Skip to my Lou, my darling.
5. I got a red bird, a pretty one, too,
 I got a red bird, a pretty one, too,
 I got a red bird, a pretty one, too,
 Skip to my Lou, my darling.
6. Cat's in the cream-jar, what'll I do?
 Cat's in the cream-jar, what'll I do?
 Cat's in the cream-jar, what'll I do?
 Skip to my Lou, my darling.
7. Fly's in the butter milk, shoo, fly, shoo,
 Fly's in the butter milk, shoo, fly, shoo,
 Fly's in the butter milk, shoo, fly, shoo,
 Skip to my Lou, my darling.



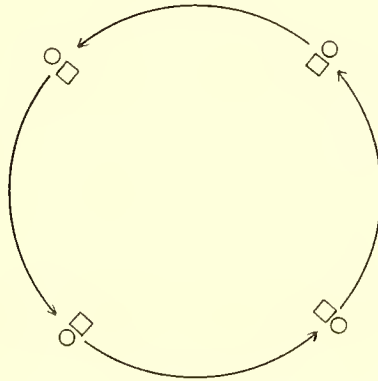
O-Hi-O
(Shoot the Buffalo)

Years ago the Amish enjoyed, even as they do today, the lilt and rhythm of a play-party song that invited unattached young men to hunt the wild beasts that apparently, at one time, roamed as far east as the shores of the O-Hi-O.

Directions for Dancing

Formation: Four or more couples form a double circle, girls on the right of their partners. Cross hands as if for skating.

- Boy
○ Girl



Words

1. Come now, all ye fine young fellows
Who've got a mind to range
Into some far distant country
Your fortune for to change.
We will stroll along the banks
Of the blessed O-Hi-O;

Through the wildwood we will wander
And shoot the buffalo.

Chorus

- Shoot the buffalo!
Shoot the buffalo!
Through the wildwood we will wander
And shoot the buffalo!
2. Come now, all ye fine young women
Who've got a mind to go
Into some far distant country
To cook and knit and sew.
We will build you cabins large
By the blessed O-Hi-O;
Through the wildwood we will wander
And shoot the buffalo!

Chorus

Explanation

1. Promenade around the circle counter-clockwise.

Right elbow swing: face partner, link right elbows and walk once around each other, finishing in original position.

Left elbow swing: do the same but with left elbows linked.

Grand right and left: girls face clockwise, boys counter-clockwise. They offer right hands to each other and then move forward, offering left and then right hands and so on to the next oncoming person.

2. Same as the first stanza and chorus.

O-Hi-O

In a jaunty manner

American Folk Tune

Voice

mf

Come now, all ye fine young fel - lows, Who've
Come now, all ye fine young wom - en, Who've

Piano

mf

got a mind to range In - to some far dis - tant coun - try, Your
got a mind to go In - to some far dis - tant coun - try, To

for - tune for to change. We will stroll a - long the
cook and knit and sew. We will build you cab - ins

* The Amish would sing this unaccompanied.

banks Of the bless - ed O - hi - o; Through the
large By the bless - ed O - hi - o; Through the

wild - wood we will wan - der And shoot the buf - fa - lo.
wild - wood we will wan - der And shoot the buf - fa - lo.

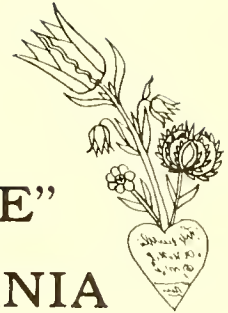
CHORUS

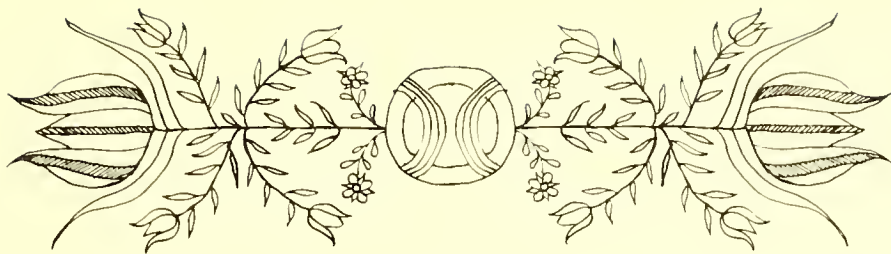
Shoot the buf - fa - lo! Shoot the buf - fa - lo! Through the

wild - wood we will wan - der And shoot the buf - fa - lo.



THE "CHURCH PEOPLE"
SETTLE IN PENNSYLVANIA





Living in the same communities with the Amish, Mennonites and Dunkers are other Pennsylvania Dutch, who compose by far the largest part of the population in the Dutch country. These "Church People" do not belong to the readily recognizable "Plain" sects, but are members of standard Protestant groups, predominantly Lutheran and Reformed. (The latter, in 1934, merged with the Evangelical Synod of North America to form the Evangelical and Reformed Church.) These, too, are religious folk, but they have been susceptible to worldly influences and trends.

They came from Germany, chiefly from a part known as the Palatinate, a fertile but, at that time, impoverished section along the Rhine. Some came from Switzerland; others were French Huguenots who had fled to Germany. If there were a few Holland Dutch, they joined the exiles as they sailed from the port of Rotterdam. Early in the eighteenth century they began their exodus; they continued to come in such large numbers that the English became alarmed and in 1727, attempted to limit their entrance into the colony.

Usually arriving at the port of Philadelphia and buying a team on which they loaded the few household possessions that they had brought from Europe, they traveled until they found a vacant, arable tract of land. Here they built a temporary home and began farming faithfully and well, so that today the southeastern section of Pennsylvania is known as one of the richest farmlands in America. New industries were developed; towns and cities grew apace. Today the area is divided between agriculture and industry; the farmers, although a large group, are now in the minority.

These people are much less picturesque and are therefore much less publicized than are the Amish and other "Plain People." They live and dress even as you and I. There are for them no prohibitions as to the use of automobiles, telephones, electricity or any of the latest inventions; sports and amusements are indulged in to the extent that they are permitted by the national governing bodies of their respective churches. Their children, unlike the Amish, are permitted and even encouraged to attend high school and college.

Because of education and association with others, there is a certain amount of sophistication now evident, even in the rural areas. However tradition is still deeply imbedded in the lives of many. Their ways of celebrating the two chief festivals of the Christian year have continued and spread widely since they were brought with them from the Rhineland: the Christmas tree with its decorations and garden beneath it, Santa Claus, the Easter bunny who brings the colored eggs, the egg hunt around the premises, and even the hanging of gaily painted eggs on an Easter egg tree. Fair Week, family reunions, and auctions or "vendues" are still favorite diversions.

Cooking as an art is the joy of one and all. What other section of the country but Dutchland can boast of originating such a variety of typical foods? Schnitz un knepp,* sauerkraut, potato cake,† shoo fly pie,‡ rivel soup,§ pretzels, scrapple, smoked sausage, Lebanon bologna, dandelion salad and fasnachts¶ are just a few that have reached a national market. Their dinners, served

* Ham and sweet dried apples boiled together with brown sugar; small dumplings are then added.

† Sugar, eggs and a cup of mashed potatoes are added to the usual ingredients for bread. The dough is put to rise, then placed in pans for baking. When ready to place in the oven, "rivels" of sugar, flour and butter are sprinkled on the top.

‡ Rivels of sugar, flour and butter over a molasses cake base are baked as a pie.

§ Rivels of flour, salt and egg are boiled in milk, chicken or beef broth until the rivels look like boiled rice.

¶ A Shrove Tuesday tradition—similar to doughnuts. Instead of being round, they may be square, triangular or rectangular.

at noon each day, have always been peculiar in the variety and quantity of food served. In addition to bread, butter and beverages, the usual meal consisted of roast lamb, beef, pork, veal, chicken served in some style, at least four vegetables from the farm or canned at home, cole or hot slaw, many varieties of homemade pickles, jellies and jams, potato cake, shoo fly pie, crullers, and four or five kinds of pie. Egg custard, rhubarb, raisin, lemon, mince, pumpkin, apple and peach were some of the favorites. The Pennsylvania Dutch housewife would never bother to make one pie; it would not last through breakfast, when pie was always on the table. These once famous meals are an exception and not the rule in the Dutch country today, as the menus in most homes conform to the latest in dietary research.

A SUNDAY AT NEFFS, PA.—TODAY

The peace and calm of a Sunday morn in late September has settled down upon the hills and valleys of the Dutch countryside. Tractors, reaping and threshing machines—all modern farm equipment is quiet as Mr. and Mrs. Kressly and their children drive along in their latest model car past prosperous, well kept but not pretentious farms and homesteads. Their destination is the Union Church in nearby Neffs, a small town about seven miles north of Allentown. Their daughter, a junior at Vassar College, is quite attractive in her chic felt hat and new fall suit; Bobby, a lad of thirteen, is questioning his father about the "schnitzing" party they are to attend next Saturday. He wants to be sure that it will be more exciting than the local movie, and cannot quite make up his mind.

Now they have reached the crossroads where the red brick edifice dominates the scene. The original church was built in 1755 by early settlers who were predominantly of the Reformed faith. When the present building was erected in 1795, the Lutherans joined in the project and so it has continued a Union Church to the present day. The two denominations alternate services. The ritual and hymns are those of the Lutheran Church on one Sunday; the following week, the order of worship is that of the now merged Evangelical and Reformed Church. There is one minister for each denomination; the Church Council consists of deacons and elders representing both faiths. So they live and work together now as they have for over a century and a half.

Today is Lutheran Sunday and also the annual observance of Harvest Home. Each year in the autumn, these grateful farmers bring into the church fresh and canned vegetables and fruits from the abundance of their crops. Those earning their livelihood by other means contribute canned goods, bags of sugar and flour, together with boxes of breakfast foods. All this is banked high about the chancel in a gorgeous and prolific display. In 'bygone days, when the clergy were much underpaid, they were the recipients of this bounty. Now the food is delivered the following day to orphanages and old people's homes.

The service is in English; there is no difference in the ritual and sermon from those of the various churches of like faith dotted across the land. The hymns for this Sabbath are the great expressions of faith that have been compiled into the hymnal of the Lutheran denomination. For the occasion, Thanksgiving songs have been selected. No time or place could be more appropriate to sing,

"Come, ye thankful people, come,
Raise the song of Harvest Home!"

The closing chorale is that glorious one which has had universal appeal since it was written by Martin Luther in 1529—"A Mighty Fortress Is Our God."

At the close of the service, when several visitors expressed an interest in the historic cemetery, Mr. and Mrs. Kressly escorted them to the adjoining burial ground just to the rear. Most of the old, time-worn tombstones bore German family names; an occasional one showed Swiss or French Huguenot ancestry; all were inscribed in the German language. The dates recalled years gone by, bringing vividly to mind the past of this and similar churches. Most of these deceased or their forebears had belonged to Reformed or Lutheran congregations in the Rhineland, and came here seeking freedom of worship and finding, in addition, economic security.

On coming to their new home, connections were not severed with the Old World churches until late in the eighteenth century. The Reformed congregations had already been partially organized in Pennsylvania when, in 1746, Michael Schlatter was sent there by the Reformed Synods in Holland to carry on additional administrative and missionary work. Journeying on horseback to the farthest reaches of his province, preaching, raising needed money in Europe for the support of the work in the New World, and encouraging promising young men to study for the ministry, he proved himself a most able leader.

Just a little earlier, in 1742, the learned and devoted minister and teacher, Heinrich Melchior Mühlenberg, was commissioned by the authorities of the Lutheran Church in Germany to come to "Penn's Woods" to unite the scattered congregations there. With infinite tact and untiring zeal, he laid well the foundations for a church that soon outnumbered all other congregations in the Dutch country.

So these two faiths grew side by side. To the onlooker rather than the theologian, there was little difference between them. Who was it that said that the only dissimilarity was that the Lutherans began the Lord's Prayer with "Unser Vater" and the Reformed with "Vater unser"? Even as today, if there was only one church building in the community, the two faiths shared it by meeting on alternate Sundays.

With the growing population, other nationalities and beliefs appeared. Most creeds—Presbyterian, Episcopal, Catholic, Baptist, Methodist and Jewish—are represented at the present time in the larger cities.

A "BUSH" MEETING—SOMETIME IN THE NINETEENTH CENTURY

In the late eighteenth and early nineteenth centuries, a rather small but none the less important religious reformation was taking place in Dutchland. This movement grew and eventually led to the establishment of several new denominations, among them the Evangelical Association and the Church of the United Brethren in Christ, which groups combined in 1947 to form the Evangelical United Brethren Church. The Church of God, with John Winebrenner and his followers called Winebrennerians, was a third segment.

The founders of these churches had come under the influence of the Methodists and had become discontented with their own sect, whether Mennonite, Lutheran or Reformed. The fervor of the "old time religion," with circuit riders and camp meetings, appealed to them; the organization of the Methodist Episcopal Church, with its bishops and presiding elders, attracted them. But the English language of John Wesley's group was a hindrance to many Pennsylvania Dutchmen. So the new organizations, modeled after the Methodists but with their own German language, took root and grew even beyond the confines of their native Pennsylvania.

In addition to the regular services, they had weekly "prayer" meetings, "protracted" meetings during the winter, "experience" meetings at any time, and camp or "bush" meetings, as they were called, in the warmer months.

These "bush" meetings were better attended in the autumn, when the farmer could perhaps vacation for a few days. Under the shade of a grove of trees, rough logs or benches were placed to form irregular rows in front of an improvised platform, from which the itinerant circuit rider preached and exhorted the sinners to repentance. Round about this crude auditorium, tents were temporarily set up.

You can well imagine this assemblage of people: whole families of all ages and temperaments, congregated for religious and incidentally social refreshment. Greeting old friends and making new ones had long been anticipated by these more or less isolated farm folk. Some came out of curiosity to hear a new evangelist, while others wanted to have their spiritual life renewed under the preaching of a well known favorite.

So they gathered, perhaps in the twilight, for the last service of the day. In the encroaching darkness, the few hymn books available were not of much use as, by torchlight, they sang together with great intensity and sincerity hymn after hymn, some from the standard repertoire, others newly created.

O God, Send Down Thy Pow'r

O Gott, schick runner deine Kraft

In the mounting emotional atmosphere of the meeting, someone began to sing spontaneously. Can't you hear him now as, with a powerful voice and deeply moved, he begins, "O God, send down Thy pow'r!" Then someone volunteers a stanza; immediately they all join in the repetition of the opening chorus. Another is moved to sing a second stanza; the chorus is repeated. And so on as long as originality and physical strength may last.

So the Pennsylvania Dutch spiritual was born.

CHORUS

Joyfully

Voice *f*

O God, send down Thy might-y pow'r, Hal - le - lu -
 O Gott, schick run - ner dei - ne Kraft, Hal - le - lu -

Piano *f*

Autoharp C7 F C7 F C7 Gmin.

jah! O God, send down Thy might-y pow'r, Hal - le - lu -
 ja! O Gott, schick run - ner dei - ne Kraft, Hal - le - lu -

C7 F Bb Gm C7 F Bb

Fine

jah! 1. We sing a - loud of joy and peace,
 2. The new - born Babe, so sweet and mild,
 3. O could I now like an - gels wing,
 ja! 1. Sie sin - gen ihr der Luft un Fried,
 2. Das nei ge - born - i Kin - de - lein,
 3. O hett ich Flie - gel En - ge - lein,

Fine

F Bb F

Glo - ry, glo - ry, hal - le - lu - jah! Of God, whose care will
 Glo - ry, glo - ry, hal - le - lu - jah! Our hearts do love the
 Glo - ry, glo - ry, hal - le - lu - jah! I'd soar to Heav'n to
 Glor - i, glor - i, hal - le - lu - ja! Das Gott mit uns ver-
 Glor - i, glor - i, hal - le - lu - ja! Das Her - ze lie - ben
 Glor - i, glor - i, hal - le - lu - ja! Wie ball wott ich im

C7 F Bb F

nev - er cease, Glo - ry, glo - ry, hal - le - lu - jah!
 Je - sus Child, Glo - ry, glo - ry, hal - le - lu - jah!
 greet my King, Glo - ry, glo - ry, hal - le - lu - jah!
 sehnt wott sein, Glor - ri, glor - i, hal - le - lu - ja!
 Je - su - lein, Glo - ri, glor - i, hal - le - lu - ja!
 Him - mel sein, Glo - ri, glor - i, hal - le - lu - ja!

da capo

Bb F C7 F Bb F

da capo

Lord, Send Grace From Thy Mercy Seat

O Herr, schenk mir mehr Gnaden

Sometimes they took familiar worldly tunes—the “songs of the devil”—and used them as a chorus with deeply religious words. This is what they unconsciously did with the popular “O Dear, What Can the Matter Be?”

The stanzas could be innumerable, as words from well known evangelical hymns, all of necessity of the same meter, were fitted into a pattern that the singers set as they improvised a new tune.

And always the chorus grew stronger and stronger as it recurred over and over again.

CHORUS Reverently

Voice

Lord, send grace from Thy mer - cy seat,
O Herr, schenk mir mehr Gna - den,

Piano

Autoharp

C G7 C

Lord, send grace from Thy mer - cy seat, Lord, send
O Herr, schenk mir mehr Gna - den, O Herr,

F C G7

grace from Thy mer-cy seat, So that in Heav - en we all may meet.
schenk mir mehr Gna - den, Schenk mir mehr Gna - den zum Him - mel zu.

C Dmin. G7 C

Fine

1. How good, O Lord, — Thou art to me; My
 2. When I with sins — am weight - ed down And
 1. Wie bist du mir — so in - ne gut, Mein
 2. Wann mein Ge - wis - se sie - che will Far

C G7 F G7

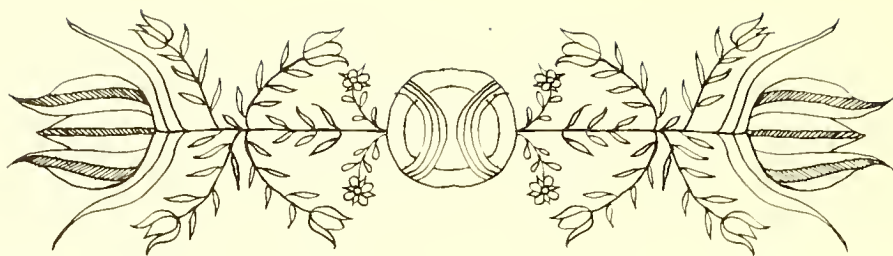
own High Priest_ Thou art! — How rich and strong_ is
 know not where_ to go; — Thy blood, which makes_ the
 Ho - her - priesch- der du! — Wie trei un kref - tig
 mein - er Sin - ne Schuld, — So mach dein Blut mich

C G7 F G7 C G7

Thine own blood; It sanc - ti - fies_ my heart! —
 vil - est clean, Can cleanse them white_ as snow! —
 iss dein Blut, Es setz mir schtae-tich zu Ruh. —
 widd - er schtill, Setz mich bei Gott — in Huld. —

da capo

F G7 C G7 F G7



I Will Labor

Ich will streben

Like the Mennonite martyrs of old, they sang of their aspirations toward a better life, ever upward striving toward a "crowning day." There was to them nothing inconsistent if, in their sincerity and zeal, they sang without change of language or tune an old German chorale.

With dignity

Voice *mf*

I will la - bor, Dai - ly la - bor,—
 Ich will stre - - ben, nach dem Le - ben,—

Piano *mf*

Autoharp F C7

Toward the bless - ed life. Wrest - ling ev - er, Ceas - ing
 Wo ich se - lig bin. Ich will rin - gen, ein - zu -

F Bb C7 F

nev - er,— 'Til I win the strife. He who seeks a
 drin - gen,— Bis dass ich's ge - Winn. Wer auch läuft un

C7 F Bb C7 F C7 F

crown to wear, He must suf-fer, he must dare;— Al - ways
 läuft zu schlecht, Der ver-seimt sein Kro-nen- recht.— Nur in

Gmin. C7 F C7 F

trust - ing, On - ward thrust - ing,— 'Til the bat - tle's won.
 Hof - fen, fort - ge - lof - fen— Bis zum Klein - od hin.

C7 F Bb C7 F

O Children, Do Not Tarry

Ihr Kinder, ihr verziegen

They sang of happiness in their new found salvation and of praising their Saviour; of wandering in the wilderness for a long time with Heaven or "New Jerusalem" as their goal.

At times they began in German, the accustomed language of the mother church, but in their enthusiasm, reverted occasionally to the dialect.

Moderately fast

Voice *mf*

O child - ren, do not tar - ry,
Ihr Kin - der, ihr ver - zie - gen,

Piano *mf*

Autoharp G D7

Do not far - ther roam;
Hal - tet euch am Fei - er!

O child - ren, do not ver -

G D7 G

tar - ry, Be read - y to go Home! — O
zie - gen, Mäch fer - tig heim zu geh! — Ge-

D7 G D7

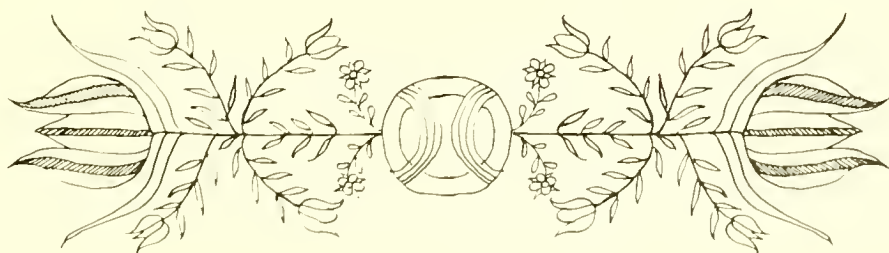
broth - ers, come a - long with us, We're
 drei - er Brie - der, gehn ihr mit, Wir

trav - el - ing to Ca - naan-land; O broth - ers, come a -
 rei - sen als nach Kan - na - han; Ge - drei - er Brie - der,

G D7 G D7

long with us To New Je - ru - sa - lem!
 gehn ihr mit, Nach nei Je - ru - sa - lem!

G D7 G



Over Jordan

Iwwer dem Jardon

After the fiery sermon and the succeeding importunate prayers, hands clapped, arms waved and people shouted while running up and down the makeshift aisles and platform. One of the audience began singing of "over Jordan"; others listed, stanza by stanza, those who had gone before: children, mother, father, brothers, sisters, neighbors. After exhausting all those in the category of relatives, friends and acquaintances, someone finally concluded, "Soon we will go to meet them."

If a German or dialect word did not come readily, an English one would slip into the composition. "Fairriwell" is not far removed from a similar expression in English.

Gaily

Voice

Solo *All*

1. O - ver Jor - dan, up in — Heav - en, Fare ye
 2. Child - ren have we up in — Heav - en, Fare ye
 1. Iw - wer dem Jar - don, in dem — Him - mel, Fare - re -
 2. Kin - ner ha - ben wir im — Him - mel, Fare - re -

Piano

f

Autoharp

F C7 F C7 F

Solo

well, fare ye well, — O - ver Jor - dan, up in —
 well, fare ye well, — Child - ren have we up in —
 well, fare - re - well, — Iw - wer dem Jar - don, in dem —
 well, fare - re - well, — Kin - ner ha - ben wir im —

Autoharp

Bb F C7 F C7

All

heav - en, Fare ye well, fare ye well.
 heav - en, Fare ye well, fare ye well.
 Him - mel, Fare - re - well, fare - re - well.
 Him - mel, Fare - re - well, fare - re - well.

F Bb F C7 F

3. Mother have we up in heaven,
 Fare ye well, fare ye well,
 Mother have we up in heaven,
 Fare ye well, fare ye well.

4. Father have we up in heaven,
 Fare ye well, fare ye well,
 Father have we up in heaven,
 Fare ye well, fare ye well.

5. Brothers have we up in heaven,
 Fare ye well, fare ye well,
 Brothers have we up in heaven,
 Fare ye well, fare ye well.

6. Sisters have we up in heaven,
 Fare ye well, fare ye well,
 Sisters have we up in heaven,
 Fare ye well, fare ye well.

7. Neighbors have we up in heaven,
 Fare ye well, fare ye well,
 Neighbors have we up in heaven,
 Fare ye well, fare ye well.

8. Jesus have we up in heaven,
 Fare ye well, fare ye well,
 Jesus have we up in heaven,
 Fare ye well, fare ye well.

9. Soon we will go to meet them,
 Fare ye well, fare ye well,
 Soon we will go to meet them,
 Fare ye well, fare ye well.

3. Mutter haben wir im Himmel,
 Fare re well, fare re well,
 Mutter haben wir im Himmel,
 Fare-re-well, fare-re-well.

4. Vatter haben wir im Himmel,
 Fare re well, fare re well,
 Vatter haben wir im Himmel,
 Fare-re-well, fare-re-well.

5. Brieder haben wir im Himmel,
 Fare re well, fare re well,
 Brieder haben wir im Himmel,
 Fare-re-well, fare-re-well.

6. Schweschder haben wir im Himmel,
 Fare re well, fare re well,
 Schweschder haben wir im Himmel,
 Fare-re-well, fare-re-well.

7. Nachbar haben wir im Himmel,
 Fare re well, fare re well,
 Nachbar haben wir im Himmel,
 Fare-re-well, fare-re-well.

8. Jesus haben wir im Himmel,
 Fare re well, fare re well,
 Jesus haben wir im Himmel,
 Fare-re-well, fare-re-well.

9. Ball gehen wir sie zu sehen,
 Fare re well, fare re well,
 Ball gehen wir sie zu sehen,
 Fare-re-well, fare-re-well.

There We Will Walk the Golden Streets

Datt wandlen wir die goldne Schtrose

Finally the "saved" sang of "walking the golden streets of the New Jerusalem," meanwhile exhorting brothers, sisters and an endless number of relatives and friends to join them.

CHORUS

Happily

Voice

f

There we will walk the gold - en streets, There
Datt wand - len wir die gold - ne Schtrose, Datt

Piano

f

Autoharp

F Dmin. C7 F C7 F

we will walk the gold - en streets, There we will walk the
wand - len wir die gold - ne Schtrose, Datt wand - len wir die

C7 Gmin. C7 F F Dmin.

gold - en streets In New Je - ru - sa - lem!
gold - ne Schtrose, In Nei Je - ru - sa - lem!

C7 F Gmin. F Gmin. C7 F Bb F

Fine

1. O sis - ters, will you go a-long? O sis - ters, will you
 2. O broth - ers, will you go a-long? O broth - ers, will you
 1. O Schwesch - der, will du mit — geh? O Schwesch - der, will du
 2. O Brie - der, will du mit — geh? O Brie - der, will du

Bb F C7

go a - long? O sis - ters, will you
 go a - long? O broth - ers, will you
 mit — geh? O Schwesch - der, will du
 mit — geh? O Brie - der, will du

F

go a-long To New Je - ru - sa - lem?
 go a-long To New Je - ru - sa - lem?
 mit — geh, Nach Nei Je - ru - sa - lem?
 mit — geh, Nach Nei Je - ru - sa - lem?

Bb F Gmin. F C7 F Bb F

da capo



From the Homeland they brought the skill of decorating objects they loved.

A "SCHNITZING" PARTY

"Swing your partners" and plenty of old-fashioned recreation was on the program at the "schnitzing" party at the Henninger's farm on Saturday. The apples had been "schnitzed" (peeled, cored and quartered) the day before and were ready to be made into apple butter the following day.

Mr. Henninger is genuinely interested in the folk lore of the Pennsylvania Dutch. He and his wife had invited relatives, friends and many acquaintances from Allentown and its environs to come in costumes of 1890 or earlier, and to share in the work and play of an apple butter frolic similar to those of the olden days.

After the guests had assembled in the vicinity of the outdoor fireplace, the host, standing on a bench that he might be seen by all, announced in a loud voice: "We are glad so many of you could come and make merry with us. I am really not a speech maker and today is not the time for an oration, but there are just a few things that I want to say in explanation of the occasion."

With his booming voice and towering frame, it was not long before Luther Henninger had the attention of the entire assemblage. And so he continued: "When our forefathers came to this country over two hundred years ago, their life was not one of ease and comfort. Much work had to be done. Forests were cleared, homes built, seeds planted, crops harvested and then hauled over almost impassable roads to markets. Whether at home or traveling, there was the ever present danger of raids by the Indians.

"This was not a time for great creative work, but rather one for re-creation of what these settlers had known in Europe. In building their homes, barns and churches, they reproduced the simple architecture of the Old World; from the Homeland they brought the skill of decorating objects they loved. Their red barns furnished the background for colorful, geometric designs that were placed there "for fancy". Chairs and settees, dower chests and wardrobes, salt boxes and egg cups—all the things that were used day after day—were adorned in brilliant colors with tulips and pomegranates, distelfinks and peacocks, doves and angels, cherries and hearts, to form picturesque designs. These same motifs were mingled to decorate "fractur", the beautifully illuminated hand lettered texts of birth, baptismal and marriage certificates. We also have samples of the work of the fractur writers on book plates and the title pages of the individual "Gesang" books which were used in the singing schools of that day.

"Coverlets, china, pottery, glassware, cupboards, tables, chairs and other priceless heirlooms of that period have an honored place in our homes today. Yet in these same homes are the most modern conveniences available. The machinery that we use on our farms and in other industries is the very latest that can be obtained. While treasuring the old, we have advanced with the rest of the world along all conceivable lines.

"But in our haste to keep abreast of others, our musical heritage has been almost forgotten. A few of the older generation are the ones on whom we depend to remember the folklore which had a large place in the life of our ancestors. Many a pleasant evening was spent at home or at a neighbor's, playing party games, singing songs, dancing reels and square dances, all to the accompaniment of instruments. Along with this recreation, some prescribed work was usually accomplished, as at a "lumpa" party (cutting rags for rugs), a "gwilding" party (quilting), a "bauscht" party (corn husking) or a "schnitzing" party, such as we are having today. Perhaps the get-together was for a birthday or wedding.

"Some of our folklore is original; most of it had its origin in 17th and 18th century Germany. Succeeding generations learned the simple songs and ballads which the early settlers had brought with them. The play-party games and dances were usually learned from their English neighbors. To a few of you, this music will be familiar; to many it is not so well known. May today's entertainment speak for itself whether or not these traditional songs and dances are worthy of preservation."

Then followed a most interesting program, with Luther Henninger acting as master of ceremonies, as he announced the various numbers and made impromptu remarks about them. There was something for everyone, from the youngsters to the oldsters, and all participated wholeheartedly.

During all this speech making and entertainment, the apple butter was not forgotten. Because of the previous day's preparations, there wasn't too much that had to be done. Earlier in the day, the cooked apples and sugar had been added to the steaming hot cider. It was this mixture that had to be stirred constantly, so that during the long and slow boiling process it would not stick to the bottom of the large copper kettle. The young people were glad to take turns at this chore; the more experienced cooks added the cinnamon, allspice and cloves, and tested the apple butter for thickness.

It was ready just in time! Whetted by the stimulating autumn atmosphere, as well as by the activity of the games, appetites were keen as picnic baskets and boxes were opened for an early supper. The host and hostess provided "smiercase" (smearcase or cottage cheese) to eat with the apple butter.

After this intermission, fiddles were soon being tuned, banjo and guitar were strumming, and everyone was in a gala mood as Ralph Shoemaker's voice sang out, "Do si do and around we go!" To the great amusement of all, he occasionally interjected some of the dialect in calling the various figures, as polkas, reels and jigs were interspersed with "Pop Goes The Weasel," "The Girl I Left Behind Me," and other folk dances popular with urban as well as rural groups.

In the Monday editions, the Allentown newspapers featured the frolic, including many pictures and the program.



An Old Fashioned "Schnitzing" Party

Held at The Henninger's Farm near Ruchsville, Pa.

PART I

Ballads of Courtship and Marriage

Spin, Spin, My Dearest Daughter.....Schpinn, schpinn, meine liewe Dochder

Soloists—Minnie Hollenbach as the mother
Mabel Hollenbach as the daughter

When I Marry Do.....Wann ich heiraten du
Entire Group

Daughter, Will You Marry?.....Maedli, witt du heire?
Soloists—Paul Graeff as the father
Florence Graeff as the daughter

Round

Rise Up, Brothers.....Auf, ihr Brieder

Entire Group

Singing Games For Children

Ring Around the Rosy

London Bridge

Shall I Show You How the Farmer?

Play-Party Games

One, Two, Three or Four.....Eins, zwei, drei oder vier

We'll Swim Across the Schuylkill.....Mir schwimme iwwer der Skulkill

It Snows and It Blows.....Es schnayt un es blose

Bingo

Girls and Boys

Lullaby

Sleep, Little One, Sleep.....Schlof, Bobbeli, schlof

Soloist-Jane Brobst

Folkway Ballads

The Little Hunchback.....Des bucklich Mennli

Entire Group

Doctor Ironbeard.....Dokter Eisebart

Soloist-William Brendle

Cumulative Ballads

Johnny Schmoker.....Johnny Schmoker

The Cutting Bench.....Die Schnitzelbank

Entire Group

PART II

Square Dance Contest

Figure Caller.....Ralph Shoemaker

Accompanists:

Fiddles.....Marvin Eisenhower, Edward Zahn

BanjoRobert Diehl

GuitarHarvey Rhoads

Bass Fiddle.....Joseph Bortz



Spin, Spin, My Dearest Daughter

Schpinn, schpinn, meine liebe Tochter

Ballads telling of the rejection or acceptance of suitors are common among the folksongs of the various groups who made America the land of their adoption. The English contributed, among others: "O Soldier, Soldier, Will You Marry Me?", "O No, John!" and "The Keys of Heaven."

With these perhaps as a pattern, "A Paper of Pins" evolved as an American play-party game. Another of our American folk songs, "Whistle, Daughter, Whistle," is simply a variant of the German, "Spin, Spin, My Dearest Daughter," which is popular even today among the Pennsylvania Dutch.

The words tell an old story: of a daughter who is too lazy to work until her mother offers her a husband. Some may sing the text to the tune of "O du lieber Augustin," while others have fitted it to another waltz melody.

Lively

Voice

mf

1. "Spin, spin, my dear - est
 2. "Spin, spin, my dear - est
 1. "Schpinn, schpinn, mei - ne lie - we
 2. "Schpinn, schpinn, mei - ne lie - we

Piano

mf

Autoharp

F

daugh - ter, I'll buy you new shoes." "Yes,
 daugh - ter, I'll buy you a gown.." "Yes,
 Döch - der, Ich kaf dir Par Schuh." "Ja,
 Döch - der, Ich kaf dir en Frack." "Ja,

Bb

yes, — my dar - ling moth - er, With
 yes, — my dar - ling moth - er, I can
 ja, mei - ne lie - we Mam - mi, Un
 ja, mei - ne lie - we Mam - mi, Un

F

buck - les on, too. My
 wear it to town. My
 Schnal - le da - zu. Ich
 da - mit en Säck. Ich

Gmin. C7

fin - ger is swell - ing, To
 fin - ger is swell - ing, To
 kann nim - me schpin - ne, Mei
 kann nim - me schpin - ne, Mei

F

spin now is vain. It sure - ly does
 spin now is vain. It sure - ly does
 Fin - ger schwellt im - mer; Er dutt mir
 Fin - ger schwellt im - mer; Er dutt mir

pain! It sure - ly does pain!
 pain! It sure - ly does pain!
 weh; Er dutt mir weh.
 weh; Er dutt mir weh.

3. "Spin, spin, my dearest daughter,
 I'll buy you a horse."
 "Yes, yes, my darling mother,
 Not a slow one, of course.

Chorus

My finger is swelling,
 To spin now is vain.
 It surely does pain!
 It surely does pain!"

4. "Spin, spin, my dearest daughter,
 A husband I'll bring."
 "Yes, yes, my darling mother,
 And with him a ring.

Chorus

My finger is better,
 I'll spin all the faster.
 The pain is all gone!
 The pain is all gone!"

3. "Schpinn, schpinn, meine lieve Dochder,
 Ich kaf dir en Gaul."
 "Ja, ja, meine lieve Mammi,
 Un der net so faul.

Chorus

Ich kann nimme schpinne,
 Mei Finger schwellt immer;
 Er dutt mir weh;
 Er dutt mir weh."

4. "Schpinn, schpinn, meine lieve Döchder,
 Ich kaf dir en Mann."
 "Ja, ja, meine lieve Mammi,
 Den brauch ich schunn lang.

Chorus

Ich kann widder schpinne,
 Mei Finger schwellt nimme;
 Er dutt nimme weh;
 Er dutt nimme weh."

When I Marry Do

Wann ich heiraten du

Among these farm folk, whether they were "Plain" or "Church People," the wedding gifts from family and friends were always practical. Bride and groom alike were each given furniture for the home, and tools and animals for the farm, so that the new establishment was begun on a sound economic basis.

Moderate waltz time

Voice *mf*

Two ox-en, two don-keys, an old cow that will—
Zway U-xen, zway E-sel, un en grum-buck-li-che

Piano *mf*

Autoharp G C

"moo", My fath-er will give me when— I mar-ry do. Some
Kuh, Des gebt mir mei Vat-ter wann ich hei-ra-ten du. Par

Amin. D7 G

chick-ens and a roost-er, a fat plg or two, My
Hink-el un en Haw-na, des dutt er da-zu. Des

C Amin

fath - er will give me when I mar - ry do.
 gebt mir mei Vat - ter wann ich hei - ra - ten du.

D7 G

Chorus

When I mar - ry, mar - ry do, When I
 Wann ich hei - ra - ten du, Wann ich

D7

mar - ry, mar - ry do, My fath - er will
 hei - ra - ten du, Des gebt mir mei

G C

give me when I mar - ry do.
 Vat - ter wann ich hei - ra - ten du.

Amin. D7 G

Daughter, Will You Marry?

Maedli, witt du heire?

A girl in those bygone days had no career but marriage. She always hoped for a man who would be a good provider; he always looked for a strong, healthy maid who would be a good cook and housekeeper.

You can imagine this father's dismay, when his daughter shows a preference for a shiftless musician rather than for those who earn a livelihood by more secure occupations.

In narrative style

Voice

mf

1. "Daugh - ter, will you mar - ry?"
 2. "Daugh - ter, will you mar - ry?"
 1. "Maed - li, witt du hei - re?"
 2. "Maed - li, witt du hei - re?"

Piano

mf

Autoharp

G C G

"Yea, fa - ther, yea!" "Will you mar-rya farm - er?" —
 "Yea, fa - ther, yea!" "Will you mar-rya teach - er?" —
 "Ja, Vat - ter, ja!" "Hei - erst du — en Bau - er?" —
 "Ja, Vat - ter, ja!" "Hei - erst du — en Schul - mesch-der?" —

D7 G C G G C G

"Nay, fa - ther, nay! A farm - er's — wife I will not be;
 "Nay, fa - ther, nay! A teach - er's — wife I will not be;
 "Nein, Vat - ter, nein!" — Bau - er — hei - re will ich net,
 "Nein, Vat - ter, nein!" — Schul - mesch-der hei - re will ich net,

D7 G C G Amin.

Sta - ble clean - ing is not for me. Nay, fa - ther, nay!"
 Pun - ish - ing child - ren is not for me. Nay, fa - ther, nay!"
Kih - shtall buz - ze gleich ich net, Nein, Vat - ter, nein!"
Kin - ner dre - sche gleich ich net, Nein, Vat - ter, nein!"

D7 G D7 G C G

3. "Daughter, will you marry?"
 "Yea, father, yea!"
 "Will you marry a doctor?"
 "Nay, father, nay!"
 A doctor's wife I will not be;
 Poisoning folks is not for me.
 Nay, father, nay!"

4. "Daughter, will you marry?"
 "Yea, father, yea!"
 "Will you marry a carpenter?"
 "Nay, father, nay!"
 A carpenter's wife I will not be;
 Hammering nails is not for me.
 Nay, father, nay!"

5. "Daughter, will you marry?"
 "Yea, father, yea!"
 "Will you marry a fiddler?"
 "Yea, father, yea!"
 A fiddler's wife I'll gladly be;
 Singing and dancing are fun for me.
 Yea, father, yea!"

3. "Maedli, witt du heire?"
 "Ja, Vatter, ja!"
 "Heierst du en Dokter?"
 "Nein, Vatter, nein!"
Dokter heire will ich net,
Leit vergifte gleich ich net.
Nein, Vatter, nein!"

4. "Maedli, witt du heire?"
 "Ja, Vatter, ja!"
 "Heierst du en Schreiner?"
 "Nein, Vatter, nein!"
Schreiner heire will ich net,
Naegel gloppe gleich ich net.
Nein, Vatter, nein!"

5. "Maedli, witt du heire?"
 "Ja, Vatter, ja!"
 "Heierst du en Musikgahner?"
 "Ja, Vatter, ja!"
Musikgahner heire will ich dann,
Singe un danse gleich ich schunn.
Ja, Vatter, ja!"

Rise Up, Brothers

Auf, ihr Brieder

Rounds also were in the repertoire of the Pennsylvania Dutch. The tune of this one is strongly reminiscent of "Are you sleeping?" (old French). Whether some French Huguenot, who was one of the early emigrants, brought the melody from his native land; whether it was learned from other settlers in America; whether of true folk origin—no one will ever know.

Round

Happily

mf I II

Rise up, broth - ers, stand and sing,
Auf, ihr Brie - der, auf un sing,

F C7 F C7 F

III IV

Clear - er, al - ways clear - er, let your voi - ces ring!
Bis es im - mer bes - ser, im - mer bes - ser klingt!

C7 F C7 F

One, Two, Three or Four

Eins, zwei, drei oder vier

Come on, boys, stroll around and choose your partners while we sing, "Eins, zwei, drei oder vier." In some sections of Dutchland, the words would all be in true dialect. But today we will sing them as I have always known them—a combination of German and Pennsylvania Dutch.

I believe that the girls will need little coaxing as you invite them to "come on the floor" and "do not wait." Then we will be ready for the play-party games that follow.

Merrily

mf

Voice

1. One, two three or — four,
 2. Flve, six, sev - en, — eight,
 1. *Eins, zwei, drei o - der vier,*
 2. *Fimf, sechs, sie - ben, — acht,*

Piano

mf

Autoharp

C E7 F C

Maid - en, if you want to dance, Come on the floor.
 Maid - en, if you want to dance, Then do not wait!
Maed - li, wann du dan - se witt, Dann dans mit mir.
Maed - li, wann du dan - se witt, Dann dans mit mir.

Dmin. G7 C Amin. Dmin. G7 C

Some of the dances were adapted to the locale, as "We'll Swim Across the Schuylkill." The melody of this song game originated in the Appalachian Mountain section, where it was sung to the text, "Four in a Boat."

Directions for Dancing

Formation: Longways set of 6 or 8 couples. Girl is on the right as all face the head of the set. As the dance begins, partners face each other about 4 feet apart.

Head Girl	O	O	O	O	O	O	Foot Girl
Head Boy	□	□	□	□	□	□	Foot Boy

Words

- We'll swim across the Schuylkill,
The water is high;
We'll swim across the Schuylkill,
The water is high;
We'll swim across the Schuylkill,
The water is high;
And wait there for a pretty one
To come bye and bye.
- A promise, a promise
From you, my young beau;

A promise, a promise
From you, my young beau;
A promise, a promise
From you, my young beau;
Remember now your promise made
Just six months ago.
- The time, it has passed now,
I'm doubting your word;
The time, it has passed now,
I'm doubting your word;
The time, it has passed now,
I'm doubting your word;
For since you made the promise then,
From you I haven't heard.

Explanation

- Partners grasp each other's hands and slide four steps to the foot of the set.
Continue four steps in the same direction.
- Slide four steps to the head of the set.
- Continue four more steps in the same direction to the original position.
- Head girl and foot boy walk four steps toward each other, bowing slightly on the fourth count.
Return to place with four steps backward.
 - Head boy and foot girl repeat.
 - All face head of set. Head girl turns right and head boy left as each leads his line in a countermarch to the foot. The head couple meet there and make an arch by joining both hands. The other couples meet their partners and walk under the arch with inside hands joined.

The original head couple remain at the foot of the set while the second couple become head boy and girl. The dance continues until each couple has had a chance to be head of the set.

We'll Swim Across the Schuylkill

Mir schwimme iwwer der Skulkill

Gaily

Voice

1. We'll swim a-cross — the Schuyl-kill, The wa - ter is high; We'll
 2. A prom - ise, — a prom - ise, From you, my young beau; A
 1. *Mir schwim-me iw - wer der Skul - kill, es Was - ser iss hoch; Mir*
 2. *En Baer - je, — en Baer - je, Far dich, jun - ge Mon; En*

Piano

Autoharp

F Dm C7

swim a - cross — the Schuyl-kill, The wa - ter is high; We'll
 prom - ise, — a prom - ise, From you, my young beau; A
schwim - me iw - wer der Skul - kill, es Was - ser iss hoch; Mir
Bar - ga, — en Bar - ga, fer dich jun - ge Mon; En

F C7

swim a - cross — the Schuyl-kill, The wa - ter is high, And
 prom - ise, — a prom - ise, From you, my young beau; Re-
schwim - me iw - wer der Skul - kill, es Was - ser iss hoch, Un
Bar - ga, — en Bar - ga, fer dich, jun - ge Mon, Du

F Bb Gm

wait there for a pret - ty one to come bye and bye.
 mem - ber now your prom - ise made just six months a - go.
 war - te uf die shay - ne Mald, Sie kumm noch un noch.
 hat meer schun fer - spro - che iw - wer sechs Mu - net lang.

F Dm C7 F

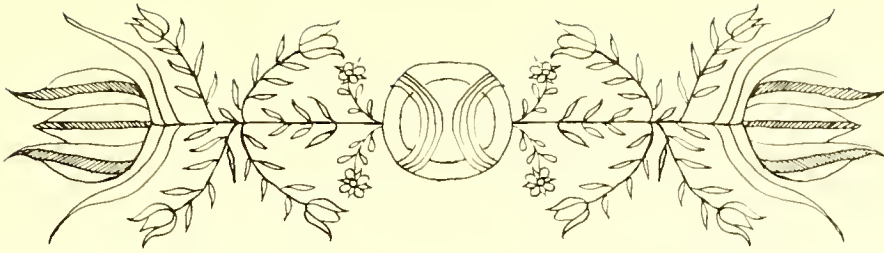
3. The time, it has passed now,
 I'm doubting your word;
 The time, it has passed now,
 I'm doubting your word;
 The time, it has passed now,
 I'm doubting your word;
 For since you made the promise then,
 From you I have'nt heard.

4. We'll swim across the Schuylkill,
 The water is high;
 We'll swim across the Schuylkill,
 The water is high;
 We'll swim across the Schuylkill,
 The water is high,
 And wait there for a pretty one
 To come bye and bye.

3. Die Tzeit iss schun ferby,
 Es wart meer bald lang;
 Die Tzeit iss schun ferby,
 Es wart meer bald lang;
 Die Tzeit iss schun ferby,
 Es wart meer bald lang;
 Du hat meer schun fersproche
 iwwer sechs Munet lang.

4. Meer swimme iwwer der Skulkill,
 es Wasser iss hoch;
 Meer swimme iwwer der Skulkill,
 es Wasser iss hoch;
 Meer swimme iwwer der Skulkill,
 es Wasser iss hoch;
 Un warte uf die shayne Mald,
 Sie kumm noch un noch.





Folk songs do travel as people move and visit from one locale to another. This dance song had its origin in Germany but it soon spread to surrounding regions. The Finns sang it in a most pleasing and pastoral manner:

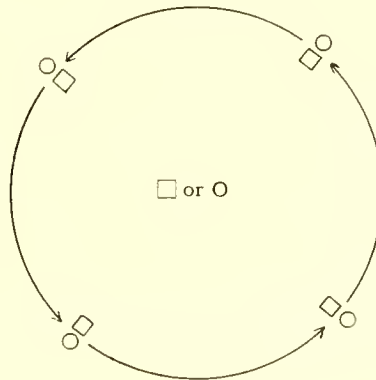
"Reap we the oat harvest;
Who will come and bind it?"

As the Germans came to Pennsylvania, they brought this song with them. They danced to it on many festive occasions; the neighboring English colonists adopted it and it soon reached New England, where it became one of their favorite play-party games.

Directions for Dancing

Formation: Couples form a double circle, facing counter-clockwise, with the girls on the right of the boys. Cross hands as if for skating. An extra player stands inside the circle.

□ Boy
○ Girl



Words

It snows and it blows;
it's cold stormy weather.
Here comes the farmer carrying some cider.
I'll be the reaper.
Who'll be the binder?
Lost my true love. Where can I find her?

Explanation

Promenade around the circle.

Girls release partners hands and step forward to the boy in advance. During the transfer of partners, the extra player endeavors to secure a partner from the circle. The one whose partner is chosen goes inside the circle as the song continues.

The dance may be continued as long as desired.

It Snows and It Blows

Es schnayt un es blose

Moderately fast

Voice *mf*

It snows and it blows; It's cold, stor-my weath-er.
Es schnayt un es blose; 'Sis kalt, schar-misch Wet-ter.

Piano *mf*

Autoharp F C7 F C7 F

Here comes the farm-er, car-ry-ing some ci-der. I'll be the reap-er.—
Da kummt der Bau-er, draw-ge wen-nich Cid-er. Ich will der Haw-wer-re-che.

Gmin. C7 F C7 F C7

Who'll be the bind-er? Lost my— true— love. Where can I find her?
Wer will en binde-? Ich hab en Schez-zel katt. Kann nim-me finde.

F Gm C7 F

Sometimes the Pennsylvania Dutch did not bother or find it suitable to translate the American play-party games into their own dialect. "Bingo" was one of these that they sang in the original English.

Today when we speak of "Bingo," we are no doubt thinking of a game but not this one which gained great popularity in rural America. The derivation of the word as the name of a dog is quite interesting.

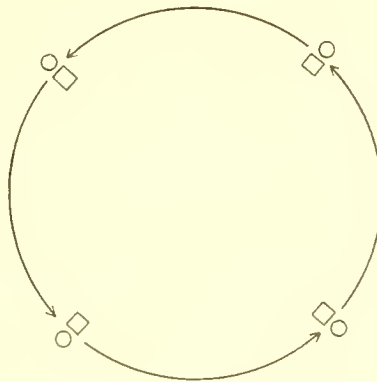
In a Sussex harvest-supper ballad is found the term "Bango," a contraction of "Ban-dog," as the mastiff watch dogs were called in those olden days. These are perhaps the same "Banning-dogs" to which Tom Moore and Shakespeare refer.

Even without this bit of information, I am sure that you will have fun playing "Bingo."

Directions for Dancing

Formation: Four or more couples form a double circle, facing counter-clockwise, with the girls on the right of the boys. Cross hands with partner as if for skating.

- Boy
- Girl



Words

1. There was a farmer had a dog
And Bingo was his name.
B-I-N-G-O-go,
B-I-N-G-O-go,
B-I-N-G-O-go,
And Bingo was his name.
2. Repeat the above stanza.
3. Sing it again.

Explanation

1. Partners promenade around the circle counter-clockwise.
2. Grand right and left: girls face clockwise, boys counter-clockwise. They offer right hands to each other and then move forward, offering left and then right hands and so on to the next oncoming person.
3. Again promenade gaily around the circle

Repeat as many times as necessary.

Bingo

Briskly

Voice

There was a farm-er had a dog, And Bin-go was his

Piano

Autoharp

G C G D7

name. B - I - N - G - O - go, B - I - N - G - O - go,

G Amin. D7 G

B - I - N - G - O - go, And Bin-go was his name.

Amin. D7 G

Sleep, Little One, Sleep

Schlof, Bobbeli, schlof

One of the oldest and best known of the Pennsylvania Dutch songs is "Schlof, Bobbeli, schlof." Probably brought from Germany by the earliest settlers who arrived in Philadelphia, it is sung in all sections of Dutchland today, although the words and tune may vary somewhat in each locality.

Dreamily

Voice

1. Sleep, lit - tle one, sleep. — Your fa - ther watches the
 2. Sleep, lit - tle one, sleep. — Your fa - ther watches the
 1. Schlof, Bob - be - li, schlof! — Der Da - di hiet — die
 2. Schlof, Bob - be - li, schlof! — Der Da - di hiet — die

Piano

Autoharp

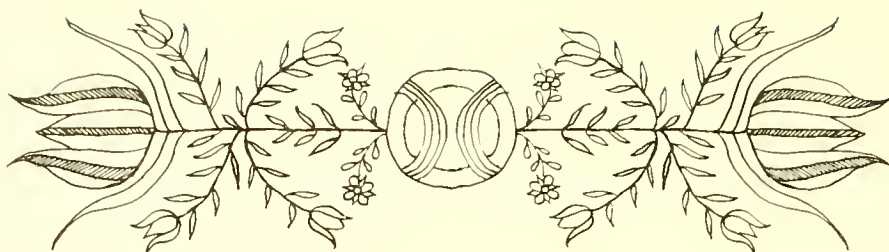
G D7 G D7

sheep. — Your moth - er, the lit - tle calves will tend; Thru meadows green their
 sheep. — Your moth - er's gone on a goss - ip - ing spree; 'Till late to - night she'll
 Schof. — Die Mam - mi hiet die klei - ne Kieh, — In dem Wis - se,
 Schof. — Die Mam - mi iss auf die Blau - der jacht, Unkumt net Haym bis

G D7 G D7

way will wend. Sleep, lit - tle one, sleep. — *pp*
 not be free. Sleep, lit - tle one, sleep. —
 kiehl un grie. Schlof, Bob - be - li, schlof.
 dun - kel Nacht. Schlof, Bob - be - li, schlof.

G D7 G *pp*



The Little Hunchback

Des bucklich Mennli

Perhaps this song shows the imaginative play of a youngster as she goes about her daily chores and, in the absence of a real playmate, conjures up a deformed one.

Again it may be the result of some of the supernatural stories prevalent, not only among Pennsylvania Dutch children, but universally popular as "ghost" stories.

Moderately fast

Voice

1. First I call to moth - er dear,
 2. To the barn I has - ten,
 1. Mar - jets wann ich auf - steh,
 2. Wann ich in mei Kieh - schtall kumm,

Piano

mf

Autoharp

F Bb F

In the morn - ing when I rise. "Moth - er, have you
 Milk the cows with glee. There I find the
 Guch ich in die Wol - ke. "Mut - ter, iss die
 Far die Kieh zu mel - ke, schteht des buck - lich

C7 F Bb

milked the cows?— Have you baked the pies?—
 lit - tle hunch-back, And he sound - ly scolds me.
 Supp ge - kocht?— Sin die Kieh ge - mol - ke?"
 Menn - li da, Un fangt dann zu schel - te.

F C7 F

3. When I tend the flowers
 In the garden dailly,
 There I find the little hunchback,
 And he dances gaily.

4. To the kitchen then I go,
 Duties not to shirk.
 There I find the little hunchback.
 He begins to work.

5. To the garret then I go,
 For my bed to make.
 There I find the little hunchback.
 He with mirth does shake.

3. Wann ich in mei Garde kumm,
 Far mei Blumme blanse,
 Schteht des bucklich Mennli da,
 Un fangt dann zu danse.

4. Wann ich in mei Kichlei kumm,
 Far mei Esse mache,
 Steht des bucklich Mennli da,
 Un fangt dann zu schaffe.

5. Wann ich in mei Schpeicher kumm,
 Far mei Bett zu mache,
 Schteht des bucklich Mennli; da,
 Un fangt dann zu lachen.



Doctor Ironbeard

Dokter Eisebart

A German folk song, in which Dokter Eisebart brags of his many accomplishments, recalls the many traveling medicine men, who displayed their wares with great showmanship and claimed miraculous cures for all ills.

In addition to their medical prowess, some of them were a "one man orchestra"; the more prosperous itinerants had one or more instrumentalists with them to attract the crowds. Hence the flute and drum-like phrases, "Twilli, willi, witt, boom boom!"

In a deliberate manner

Voice *mf*

O, I am Doc- tor Ei-sen-bart, Twil- li, wil- li, witt, boom
 Ich bin der Dok- ter Ei-sen- bart, Twil- li, wil- li, witt, boom

Piano *mf*

Autoharp F Bb F Dmin. Gmin. C7

boom! I'll cure your ills with heal- ing art, Twil- li, wil- li, witt, boom
 boom! Kure all die Leit mit mei- nem Art, Twil- li, wil- li, witt, boom

F Bb F Dmin. Gmin. C7

boom! Now I can make the dumb to walk, Twil- li, wil- li, witt, boom
 boom! Kann ma- che das die Blint zu geh, Twil- li, wil- li, witt, boom

F C G C G

boom boom boom! The lame to see, the blind to talk,
boom boom boom! Un das die Lah - ma wid - der seh,

C F Bb F

Twil - li, wil - li, witt, boom boom! Sing tor - i - ay, sing
Twil - li, wil - li, witt, boom boom! Sing tor - i - ay, sing

Dmin. Gmin. C7 F C7

tor - i - ay! Twil - li, wil - li, witt, boom boom boom boom! Sing
tor - i - ay! Twil - li, wil - li, witt, boom boom boom boom! Sing

F C7 F

tor - i - ay, sing tor - i - ay! Twil - li, wil - li, witt, boom boom!
 tor - i - ay, sing tor - i - ay! Twil - li, wil - li, witt, boom boom!

C7 F C7 F

Johnny Schmoker

Some authorities contend that "Johnny Schmoker" was an early American song of the Minstrel Show era; others say that it had its first existence in Germany. No matter what its origin, the Pennsylvania Dutch have appropriated it and kept it alive through the years.

It represents a jolly old fellow, a musician, who is telling his friend about the instruments upon which he can play, describing them by gestures as he sings and boasts of his many accomplishments.

Try to sing this song in the original language. It is not too difficult and can be plenty of fun. And if you have never played in a band, now is your opportunity!

Gaily *mf*

Voice

John-ny Schmok-er, John-ny Schmoker, Can you sing? Can you
 John-ny Schmok-er, John-ny Schmoker, Kann'st du sin-gen? Kann'st du

Piano *mf*

Autoharp

play? — I can play up - on 1. my drum. —
 schpie-len? Ich kann schpie - len auf 2. my fife. —
 1. Mein Trom - mel.
 2. Mein Fif - ey.

F Bb

F C7 F

First stanza ends here, with no repetition.
Beginning with second stanza, repeat as
many times as necessary.

1. Rub - a - dub - a - dub, this is my drum. _____
 2. Wit - ty wit - ty wink, this is my fife. _____
 Rub - a - dub - a - dub, this is my drum. _____
 1. Rub - a - dub - a - dub, das iss mein Trom - mel. _____
 2. Wit - ty wit - ty wink, das iss mein Fif - ey. _____
 Rub - a - dub - a - dub, das iss mein Trom - mel. _____

F C7 F

2. Rub-a-dub- a-dub, My wit-ty wit-ty wink, this is my fife.
 3. Rub-a-dub- a-dub, My ting ting ting, this is Tri - an - gle.
 wit-ty wit - ty wink, My
 2. rub- a-dub - a- dub, Mein wit-ty wit-tywink, das iss mein Fif - ey.
 3. rub- a-dub - a- dub, Mein wit-tywit - ty wink, Mein ting ting ting, das iss mein ang - le.

C7 F

Triangle.
 Ting ting ting, this is triangle.
 Witty witty wink, this is my fife.
 Rub-a-dub-a-dub, this is my drum.
 My rub-a-dub-a-dub,
 My witty witty wink,
 My ting ting ting, this is triangle.

3.
 Triangle.
 Ting ting ting, das iss Triangle.
 Witty witty wink, das iss mein Fifey.
 Rub-a-dub-a-dub, das iss mein Trommel.
 Mein rub-a-dub-a-dub,
 Mein witty witty wink,
 Mein ting ting ting, das iss Triangle.

My trombone.
 Boom boom boom, this is my trombone.
 Ting ting ting, this is triangle.
 Witty witty wink, this is my fife.
 Rub-a-dub-a-dub, this is my drum.
 My rub-a-dub-a-dub,
 My witty witty wink,
 My ting ting ting,
 My boom boom boom, this is my trombone.

My cymbal.
 Zim zim zim, this is my cymbal.
 Boom boom boom, this is my trombone.
 Ting ting ting, this is triangle.
 Witty witty wink, this is my fife.
 Rub-a-dub-a-dub, this is my drum.
 My rub-a-dub-a-dub,
 My witty witty wink,
 My ting ting ting,
 My boom boom boom
 My zim zim zim, this is my cymbal.

My viol.
 Voom voom voom, this is my viol.
 Zim zim zim, this is my cymbal.
 Boom boom boom, this is my trombone.
 Ting ting ting, this is triangle.
 Witty witty wink, this is my fife.
 Rub-a-dub-a-dub, this is my drum.
 My rub-a-dub-a-dub,
 My witty witty wink,
 My ting ting ting,
 My boom boom boom,
 My zim zim zim
 My voom voom voom, this is my viol.

My bagpipe.
 Twack twack twack, this is my bagpipe.
 Voom voom voom, this is my viol.
 Zim zim zim, this is my cymbal.
 Boom boom boom, this is my trombone.
 Ting ting ting, this is triangle.
 Witty witty wink, this is my fife.
 Rub-a-dub-a-dub, this is my drum.
 My rub-a-dub-a-dub,
 My witty witty wink,
 My ting ting ting,
 My boom boom boom,
 My zim zim zim,
 My voom voom voom
 My twack twack twack, this is my bagpipe.

4. *Mein Trombone.*
Boom boom boom das iss mein Trombone.
Ting ting ting, das iss Triangle.
Witty witty wink, das iss mein Fifey.
Rub-a-dub-a-dub, das iss mein Trommel.
Mein rub-a-dub-a-dub,
Mein witty witty wink,
Mein ting ting ting,
Mein boom boom boom, das iss mein Trombone.

5. *Mein Cymbal.*
Zim zim zim, das iss mein Cymbal.
Boom boom boom, das iss mein Trombone.
Ting ting ting, das iss Triangle.
Witty witty wink, das iss mein Fifey.
Rub-a-dub-a-dub, das iss mein Trommel.
Mein rub-a-dub-a-dub,
Mein witty witty wink,
Mein ting ting ting,
Mein boom boom boom
Mein zim zim zim, das iss mein Cymbal.

6. *Mein Viol.*
Voom voom voom, das iss mein Viol.
Zim zim zim, das iss mein Cymbal.
Boom boom boom, das iss mein Trombone.
Ting ting ting, das iss Triangle.
Witty witty wink, das iss mein Fifey.
Rub-a-dub-a-dub, das iss mein Trommel.
Mein rub-a-dub-a-dub,
Mein witty witty wink,
Mein ting ting ting,
Mein boom boom boom,
Mein zim zim zim,
Mein voom voom voom, das iss mein Viol.

7. *Mein Doodlesack.*
Twack twack twack, das iss mein Doodlesack.
Voom voom voom, das iss mein Viol.
Zim zim zim, das iss mein Cymbal.
Boom boom boom, das iss mein Trombone.
Ting ting ting, das iss Triangle.
Witty witty wink, das iss mein Fifey.
Rub-a-dub-a-dub, das iss mein Trommel.
Mein rub-a-dub-a-dub,
Mein witty witty wink,
Mein ting ting ting,
Mein boom boom boom,
Mein zim zim zim,
Mein voom voom voom
Twack twack twack, das iss mein Doodlesack.

The Cutting Bench

Die Schnitzelbank

One of the first devices made by the early settlers in their new home was the "Schnitzelbank" or cutting bench. At one end was a vise in which a block of wood could be held securely. As the farmer sat at the bench, he could, by means of a foot treadle, control the piece of wood and so have both hands free to shave and shape it with his "draw" knife. With this help, the farmer was able to make every necessary implement and piece of furniture, as well as his home and barn.

Your knowledge of what a "Schnitzelbank" is has little to do with your enjoyment of the song. Sung for years in the homes and inns of Dutchland, it is still a favorite wherever people may gather in that section today. As in all cumulative ballads, such as "Alouette" (French-Canadian), "The Tree in the Wood" (old English), and our own "Old MacDonald Had a Farm," much fun can be had by the group as, in true folk style, each stanza is lengthened with the repetition and addition of nonsense phrases. Perhaps you, too, can originate some new words.

This is another song that is much more fun if sung in the dialect.

Brightly *Fine after last stanza*

mf *all*

Voice

O you pret-ty, o you pret-ty, o you pret-ty cut - ting bench!
 Ei du schee-ni, ei du schee-ni, ei du schee-ni schniz-zel bank!

Piano

mf

Autoharp

F Bb F C7 F C7 F

Solo *all*

1. Is that not a cut - ting-bench? Yes, that is a cut - ting bench.
 2. Is that not — crooked and straight? Yes, that is — crooked and straight.
 1. Iss desnet en Schnitz-el - bank? Ja, des iss en Schnitz - el - bank.
 2. Iss desnet — grumm un grad? Ja, des iss — grumm un grad.

Bb F C7 F C7 F

Solo all

Is that not — short and long? Yes, that is — short and long.
 Is that not a wag - on wheel? Yes, that is a wag - on wheel.
 Iss des net — karz un lang? Ja, des iss — karz un lang.
 Iss des net en Wa - gen - rad? Ja, des iss en Wa - gen - rad.

Bb F C7 F C7 F

Repeat as many times as necessary. D.C.

1. Short and long,
 Cut - ting bench.
 2. Wag - on wheel,
 Crooked and straight,
 Short and long,
 Cut - ting bench.
 1. Karz un lang,
 Schiz - zel - bank.
 2. Wag - en - rad,
 Grumm un grad,
 Karz un lang,
 Schniz - zel - bank.

Bb F

3. Is that not a wedding ring?
 Yes, that is a wedding ring.
 Is that not a clumsy thing?
 Yes, that is a clumsy thing.

3. Clumsy thing, - Wedding ring, -
 Wagon wheel, - Crooked and straight, -
 Short and long, - Cutting bench.

4. Is that not a long sausage?
 Yes, that is a long sausage.
 Is that not a corn husking?
 Yes, that is a corn husking?

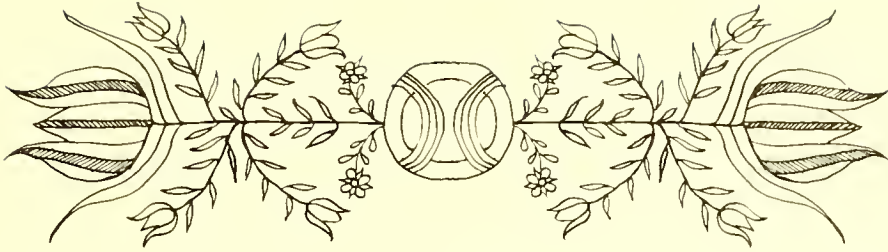
4. Corn husking, - Long sausage, -
 Clumsy thing, - Wedding ring, -
 Wagon wheel, - Crooked and straight, -
 Short and long, - Cutting bench.

5. Is that not a large fish?
Yes, that is a large fish.
Is that not a small table?
Yes, that is a small table.
 6. Is that not an ox's tail?
Yes, that is an ox's tail.
Is that not a fat goose?
Yes, that is a fat goose.
 7. Is that not a glass of cider?
Yes, that is a glass of cider.
Is that not a wild rabbit?
Yes, that is a wild rabbit.
-
3. *Iss des net en höchtsich Ring?*
Ja, des iss en höchtsich Ring.
Iss des net en dabbich Ding?
Ja, des iss en dabbich Ding.
 4. *Iss des net en lange Wascht?*
Ja, des iss en lange Wascht.
Iss des net en Welschkann Bascht?
Ja, des iss en Welschkann Bascht.
 5. *Iss des net en grosser Fisch?*
Ja, des iss en grosser Fisch.
Iss des net en kleiner Disch?
Ja, des iss en kleiner Disch.
 6. *Iss des net en oxa Schwanz?*
Ja, des iss en oxa Schwanz.
Iss des net en fette Gans?
Ja, des iss en fette Gans.
 7. *Iss des net en cider Glaws?*
Ja, des iss en cider Glaws.
Iss des net en wilder Haws?
Ja, des iss en wilder Haws.
-
5. Small table,-Large fish,-
Corn husking,-Long sausage,-
Clumsy thing,-Wedding ring,-
Wagon wheel,-Crooked and straight,-
Short and long,-Cutting bench.
 6. Fat goose,-Ox's tail,-
Small table,-Large fish,-
Corn husking,-Long sausage,-
Clumsy thing,-Wedding ring,-
Wagon wheel,-Crooked and straight,-
Short and long,-Cutting bench.
 7. Wild rabbit,-Glass of cider,-
Fat goose,-Ox's tail,-
Small table,-Large fish,-
Corn husking,-Long sausage,-
Clumsy thing,-Wedding ring,-
Wagon wheel,-Crooked and straight,-
Short and long,-Cutting bench.
-
3. *Dabbich Ding,-Höchtsich Ring,-*
Wagenrad,-Grumm un grad,-
Karz un lang,-Schnitzelbank.
 4. *Welschkann Bascht,-Lange Wascht,-*
Dabbich Ding,-Höchtsich Ring,-
Wagenrad,-Grumm un grad,-
Karz un lang,-Schnitzelbank.
 5. *Kleiner Disch,-Grosser Fisch,-*
Welschkann Bascht,-Lange Wascht,-
Dabbich Ding,-Höchtsich Ring,-
Wagenrad,-Grumm un grad,-
Karz un lang,-Schnitzelbank.
 6. *Fette Gans,-Oxa Schwanz,-*
Kleiner Disch,-Grosser Fisch,-
Welschkann Bascht,-Lange Wascht,-
Dabbich Ding,-Höchtsich Ring,-
Wagenrad,-Grumm un grad,-
Karz un lang,-Schnitzelbank.
 7. *Wilder Haws,-Cider Glaws,-*
Fette Gans,-Oxa Schwanz,-
Kleiner Disch,-Grosser Fisch,-
Welschkann Bascht,-Lange Wascht,-
Dabbich Ding,-Höchtsich Ring,-
Wagenrad,-Grumm un grad,-
Karz un lang,-Schnitzelbank.



THE MORAVIANS
AT BETHLEHEM





The Moravians are a religious group who came from a part of Europe that had particularly fine musical traditions, which they carefully guarded and developed in their new home. Their society was founded in 1457 by followers of the Bohemian reformer, John Hus. Known then as the "Unitas Fratrum," its doctrines quickly spread to nearby Moravia and other surrounding countries.

After years of wandering throughout Europe to escape cruel persecution for their faith, they were finally given refuge at Herrnhut in Saxony by Count Nicholas Ludwig Zinzendorf, a pious young nobleman. It was from here in 1735 that a small group of Moravians set out to America to evangelize the Indians and chose Savannah, Georgia, as their field of work. Their endeavors, however, met with failure, so that in 1740 they went north to Pennsylvania and settled in a section now known as Nazareth. In March of 1741, they again moved on to the not far distant site on the Lehigh River which later was called Bethlehem.

As the colony increased in size, a community life called the "Economy" was developed. Married people, single sisters and single brethren had their own houses, sharing their daily occupations and common worship. Children lived in nursery schools with kindly yet capable sisters in charge. Later after becoming established in the new land, the "Economy" was discarded.

A TOWN IS NAMED—CHRISTMAS EVE, 1741

There was warmth and cheer within the lonely snow-clad log house which served as temporary home and chapel for the small band of Moravian settlers: ten men, two women and two boys. It was December 24, 1741 and they were gathered on that Sunday eve to observe the Vigils of Christmas in the manner to which they were accustomed in the Homeland. Count Zinzendorf was their honored guest, having made the long journey to spend the Holy Season with his friends.

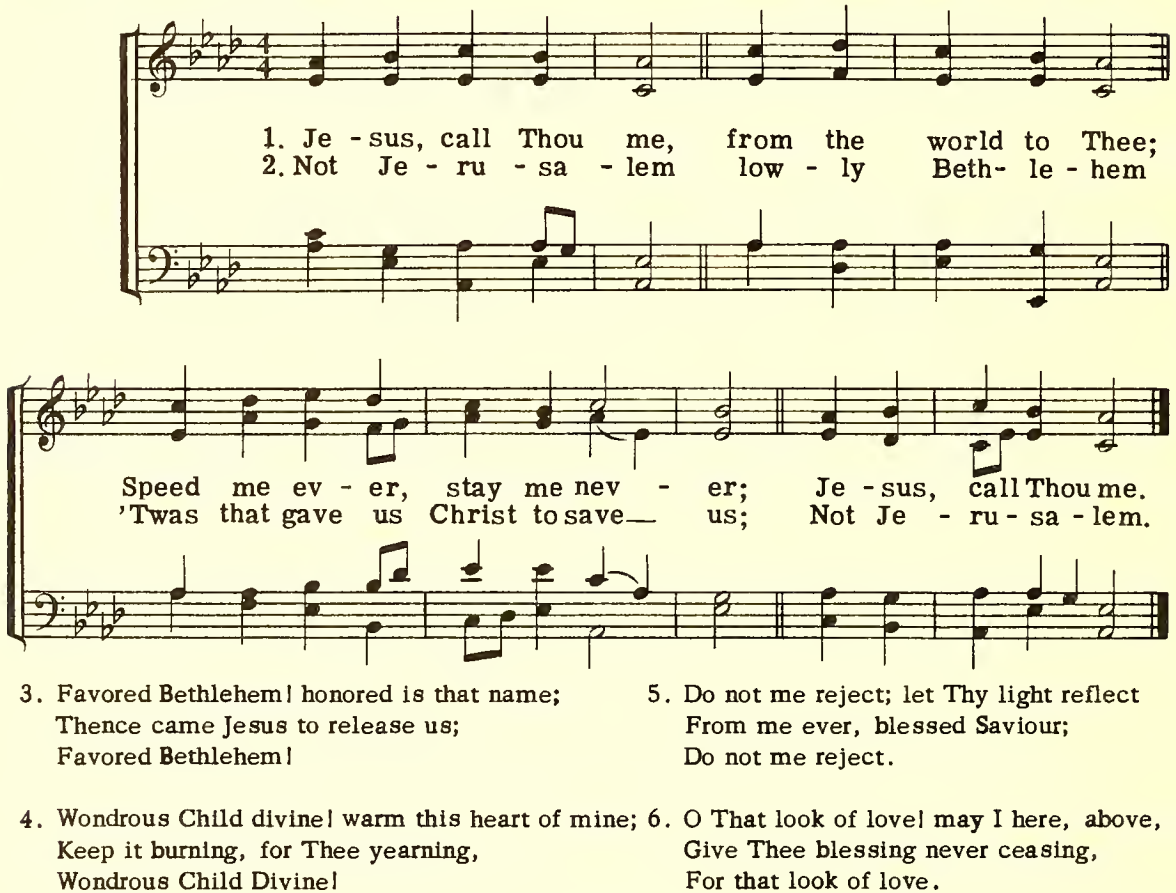
The humble abode, sharing its roof with the cattle, brought vividly to their minds the story of the first Christmas. Prayers were offered, the Scriptures read, chorales sung and the Holy Communion shared by all. Singing an old Christmas hymn, Count Zinzendorf led the way from the larger room into the connecting stable. Deeply moved when they had concluded the second stanza, he said: "Let us call our village also Bethlehem."

And by common consent it was so named.

Jesus, Call Thou Me

Adam Drese, 1620-1701
Tr. by S.C. Chitty, 1890

Adam Drese, 1620-1701 (1698)



1. Je - sus, call Thou me, from the world to Thee;
2. Not Je - ru - sa - lem low - ly Beth - le - hem

Speed me ev - er, stay me nev - er; Je - sus, call Thou me.
'Twas that gave us Christ to save - us; Not Je - ru - sa - lem.

3. Favored Bethlehem! honored is that name;
Thence came Jesus to release us;
Favored Bethlehem!

5. Do not me reject; let Thy light reflect
From me ever, blessed Saviour;
Do not me reject.

4. Wondrous Child divine! warm this heart of mine; 6. O That look of love! may I here, above,
Keep it burning, for Thee yearning, Give Thee blessing never ceasing,
Wondrous Child Divine! For that look of love.

EARLY DAYS

The Married People's House—A Day in November, 1745

"The clock is five! The sun comes o'er the hill;
God's love and care are watching o'er us still."

What a beautiful way to be awakened to a new day, thought Sister Westmann as the night watchman continued on his way. Life with the married sisters in their humble log house was all so new to her. Just yesterday she had arrived at Bethlehem after a tiresome journey through the wilderness to find a home such as she had never known. Her husband had been assigned missionary work in Jamaica and had insisted that she go on to Bethlehem, where he felt assured that she would have every care and protection during his absence.

The night had been an uneventful one; no alarms of any kind had disturbed the quiet of the little settlement. Only four years had passed since the original party of fourteen had come to this site, yet the colony had survived and was growing in spite of all dangers and handicaps.

Out of bed and into the bodiced gown, which was the accepted costume of the Moravian women, was only a matter of a few minutes for Sister Westmann. She needed no mirror to tell her how becoming the white cap was as she tied the blue ribbon* under her chin. The exclamations of her roommates assured her that she looked well.

Everyone was ready for a hearty breakfast, with some of the household chores attended to, by the time the now familiar voice was heard to call:

“The clock is six and I go off my station,
Now brethren, watch yourselves for your salvation.”

The work of the day was well organized. In addition to the usual cooking, dish washing and cleaning, there was spinning and sewing, not only for themselves but for the children in the nursery at Nazareth. These activities were usually accompanied by the singing of hymns, but not so today, for there was much that they had not yet told Sister Westmann of the past, present and future of Bethlehem. They chatted as only women can; what one sister did not think of, another contributed. Questions and answers, coming in quick succession, seemed to make fingers fly all the faster.

“Yes, there are many nationalities other than ours represented in Bethlehem. About one month ago, at a Love Feast,[†] thirteen languages figured in the hymn singing. The same verse was sung simultaneously to the same tune, but in different national tongues. I wonder if I can remember them all.” And so, counting on her fingers, Sister Westmann’s informant named: “German, Bohemian, Latin, Dutch, Wendish, French, English, Greek, Mohawk, Mohican, Welsh—that is only eleven. What have I omitted?”

“The Irish and the Swedish. And then, Matthew Hancke from Poland, Christopher Baus from Hungary and Matthew Reuz from Denmark were there too, but their home countries are not included because for some reason, they didn’t participate in the singing.”

“How did such a heterogeneous group ever get together in Bethlehem?”

“They were either students, missionaries, Indian converts, or residents like ourselves, coming from various European countries.”

“We are already holding two services each Sunday, one in German and then one in English especially for our neighbors. But there are quite a number of our own members, too, who understand the English language and others who wish to learn it.”

“Did you know that an organ has been ordered for the chapel and that they expect it to be installed sometime next year?”

“Not an ordinary organ, by any means, Sister Westmann. It will be much like the ones we have known except that this one will have pipes!”

“A Swedish spinet and organ maker from Philadelphia, Gustavus Hesselius, is building it.”

“They say that John Gottlieb Klemm, who taught the boys at Herrnhut, is learning the trade and will set it up.”

Sister Westmann’s query as to whether or not there were many musical instruments in the community gave her some very interesting information: that the first spinet, the gift of Brother William Peter Knowlton, a fan maker of London, had been used for worship on January 26, 1744; that many people brought their instruments along with their household possessions, so that as early as the “Great Day” (Christmas) of 1743, there were stringed instruments (violins, viola da braccio and viola da gamba), flutes and French horns to accompany the singing in the chapel.

* The women and girls tied their white caps with a distinguishing ribbon: children under 12 years of age, a red ribbon; single sisters, pink; married, blue; and widows, a white one.

[†] Love Feasts, as they were called, were held regularly combining devotional, business and social activities. Hymns were sung and prayers offered. A meal was usually served, more or less substantial. In addition to the love feasts held at stated intervals, there were many special ones: nine brethren met before beginning the season’s ploughing; a large group held a Love Feast before they set out for the forest to fell timber and float it down the Lehigh. At these meetings, enthusiasm was awakened and the general morale of the “Economy” maintained.

"Everyone is so excited about the Collegium Musicum* that has just been organized."

"Is it similar to the one formed by Bishop Spangenberg at Herrnhut?"

"We presume that it is. Of course, there are only a few members at present, mostly single men and boys."

"I understand that people are already subscribing to a fund to purchase more instruments. With new people arriving constantly the number belonging should increase rapidly."

This interesting exchange of conversation was interrupted by an unexpected visit from Bishop Augustus Gottlieb Spangenberg, who had been carrying on the arduous administrative duties at Bethlehem since Count Zinzendorf's departure. The bishop never seemed too busy to search out and greet each newcomer personally. His genial personality immediately made Sister Westmann feel that here was a friend indeed.

Brother Joseph,† as he was affectionately called, brought news of friends and relatives at Nazareth. As the ladies continued at their spinning, he was reminded of a hymn that he had composed just a week ago—on October 27th—for the Single Sisters, who were then residing at Nazareth.

"Although it was not written for you, I see no reason why you women cannot sing the song to relieve the tedium of your work—that is, unless you wish to originate one of your own."

So the good bishop sang his latest composition for them and as the tune was a familiar one, they soon learned the words and joined him in the re-singing of it.

A Hymn for the Spinning Sisters

Bishop Spangenberg, 1745

"Herrnhut Choralbuch", 1735-1745

1. Know, ye sis-ters, in this way Is your work a bless - ing;
2. Spin and weave, com-pelled by love, Sew and work with fer - vor,

If for Je-sus' sake you spin, Toil - ing with-out ceas - ing.
And the Sa-viour's grace and love, Make you glad for - ev - er.

* The name originally given groups of students or amateurs who met informally in various Old World towns for the performance of music.

† The Moravians at Bethlehem felt that Bishop Spangenberg served and provided for them as the Biblical Joseph did for his brethren in Egypt.

Brother Joseph then related how, just a few days before, while meeting with a group at Nazareth, one of the farmers had improvised, to a melody that he already knew, some words appropriate to his occupations.

"They grow in spiritual matters while working bodily," the bishop continued. "Nowhere else have such beautiful and edifying hymns for shepherds, ploughers, threshers, reapers, knitters and others been composed as among them and by them. They would fill a whole farmer's hymn book."

A Farmer's Hymn

Anonymus

Johann Crueger, 1653



To please Thee as we're work-ing, At wash-ing, milk-ing, thresh-ing,

To do our best each day; This is our joy in liv-ing,

Our sing-le hope in striv-ing, Be ev-er near to us, we pray.

The sisters induced Brother Joseph to stay and have supper with them. As they sat down before the simple fare, joined by the husbands then resident there, he led them as was their wont in a hymn of grace before eating.

A Hymn of Thanks for Daily Food

Bishop John Gambold, 1711-1771

Heinrich Isaak, c. 1490



What praise to Thee, my Sav - iour, Is due for ev-ery fa - vor,

E'en for my dai-ly food: Each crumb Thoudost al - low me,

With gra-ti-tude shall bow me, Ac - count - ing all for me too good.

The Single Brethren's House—Same Day

The early evening was spent outside the Single Brethren's House to hear these gentlemen sing hymn after hymn, a custom which was continued for many years on Saturday evenings. As the town grew, these serenades were held at different points in Bethlehem and included instrumental as well as vocal music.

Used not only in the church, but as part of every daily activity, the Moravian hymns are innumerable, very old and generally of the chorale type. These tunes have been gathered from many sources and were many times set to words by their own bishops, ministers and scholars. The history of these people is written in their hymns: persecution, exile, martyrdom, but above all, a childlike faith and devotion to their God.

Glory, Praise to Thee Be Given

Johann Rist, 1607-67

Johann Schop, 1641

Glo-ry, praise, to Thee be giv-en, God of grace, with sweet-est tone,
Let all tribes on earth, in heaven, Bow-ing low be-fore Thy throne,

With-out ceas-ing give Thee prais-es For an-gel-ic hosts and powers,

To de-fend both us and ours; This shall tune our grate-ful phras-es:

Wor- thy hymns how shall we raise, Lord of an-gels, Thee to praise!

O Be Not Thou Dismayed

Bohemian Brethren

Melchior Teschner, 1613

The musical score is written for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a basso continuo. It consists of three systems of staves. Each system has a vocal staff (treble clef) and a basso continuo staff (bass clef). The lyrics are written below the vocal staff. The key signature is one sharp (F#), and the time signature is 4/4. The music is in a simple, homophonic style typical of early 17th-century Protestant hymns.

O be not thou dis - may - ed, Be - liev-ing lit - tle band;
God, in His might ar - ray - ed, To help thee is at hand.

Up - on His palms en - grav - en Thy name is ev - er found;

He knows, Who dwells in heav - en, The ills that thee sur-round.


2. His purpose stands unshaken—
What He hath said He'll do;
And, when by all forsaken
His Church He will renew.
With pity He beholds her,
E'en in her time of woe,
Still by His word upholds her,
And makes her thrive and grow.

3. To Him belong our praises
Who still abides our Lord;
Bestowing gifts and graces,
According to His word.
Nor will He e'er forsake us,
But will our Guardian be,
And ever stable make us,
In love and unity.

Jesus, Hear Our Prayer

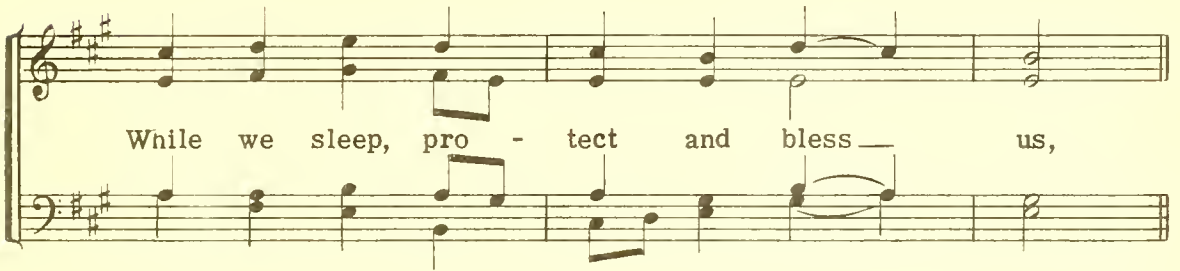
Count Nicholas L. Zinzendorf, 1700-1760

Adam Drese, 1608



Je - sus, hear our prayer, For Thy child-ren care;

The first system of the hymn features a treble and bass staff in G major (one sharp) and 4/4 time. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are written below the notes.



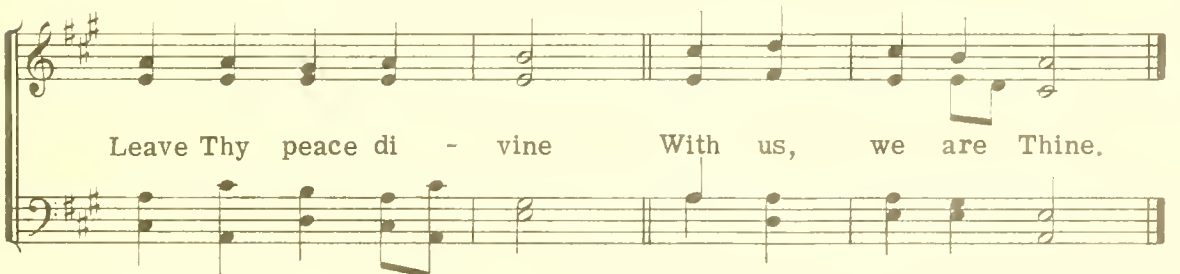
While we sleep, pro - tect and bless — us,

The second system continues the melody and accompaniment. The lyrics are written below the notes.



With Thy par - don now re - fresh — us;

The third system continues the melody and accompaniment. The lyrics are written below the notes.



Leave Thy peace di - vine With us, we are Thine.

The fourth system concludes the hymn. The lyrics are written below the notes.

An Interlude at Nazareth—1748

During an epidemic at the nursery, several of the sisters volunteered to go to Nazareth to help the already overburdened staff. To cope with the situation while the disease was at its height was difficult enough, but now that the children were convalescing, the task seemed even heavier. They were still too ill to allow them much freedom, and yet not sick enough to be confined continuously to bed. So Sister Westmann and her companions traveled by oxen drawn wagons about ten miles northeast to their temporary home.

In one of the carts was a vertical spinet* which was to be delivered to the nursery. Brother Pyrlaeus, foremost organist and musician at Bethlehem, had come along to help entertain the children on the instrument. It was immediately placed in the dormitory and everyone was thrilled to have such an important personage to play for them and accompany the children's hymns. There were many of these, for the young ones always had a large and important place in the colony.

I Am a Little Child, You See

Count Nicholas L. Zinzendorf, 1700-1760 (1723)

Transl. by Rev. C. Kinchin, 1742

R. Farrant, 1580

1. I am a lit - tle child, you see, My strength is lit - tle too,
2. O Lord, pre - serve my heart se - cure From ev - ery hurt and stain;
3. Then, af - ter walk - ing in Thy ways, And serv - ing Thee in love,

1. But yet I fain would sav - ed be; Lord, teach me what to do.
2. First make it, and then keep it pure, And shut to all that's vain.
3. Re - ceive me to Thy - self in peace, To sing Thy praise a - bove.

* Latin name—clavicytherium. This instrument is still housed in the same building, now the Museum of the Moravian Historical Society, Nazareth, Pa.

To the Harvest Fields—July 8, 1754

Since 1742, the ministers of the congregation at Bethlehem kept accurate and detailed diaries of the daily happenings. In the "Church Diary" of July 8, 1754, it is recorded: "Our musicians of the church choir, performing hymn tunes, accompanied the harvesters as far as the river, on their way to cut the rye on the new farm; as the weather was fine, all who could assist repaired to the fields, men, women and children."

Harvest time was happily anticipated by all, especially by the men employed in the shops, who were glad for the opportunity to work out of doors. Such instruments as could easily be carried (flutes, horns and cymbals) were the ones used for this outdoor "cereal" music, as it was called. The women, with sickles and under an escort of Indians in one company, and the men in another, marched in the procession to the fields.

What Thou Shalt Today Provide

John Newton, 1725-1807

Johann A. Freylinghausen, 1670-1739 (1704)

1. What Thou shalt to - day pro-vide, Let me as a child re-ceive;
What to - mor-row may be-tide Calm-ly to Thy wis-dom leave,
2. As a lit - tle child re-lies On a care be - yond his own,
Knows he's nei - ther strong nor wise, Fears to stir a step a - lone:

1. 'Tis e - nough that Thou wilt care, Why should I the bur - den bear?
2. Let me thus with Thee a - bide, As my Fath - er, Guard and Guide.

A Governor's Visit—November 8 and 9, 1756

It was a cold, windy November 9, 1756 as the sisters and brethren waited before the bishop's lodging in the square. Instead of the regular school session, they had brought their charges here this morning to speed Governor Denny on his way. He and his party had arrived only the day before, and after sight-seeing in the town, had visited the Indians in their nearby quarters on the Monacacy Creek. After a nine o'clock supper, the day's itinerary was concluded with a program of music.

These comings and goings of celebrated persons were not unusual. Benjamin Franklin, who as lieutenant general of forces fighting the Indians had made Bethlehem his temporary headquarters during the past year, had been particularly delighted with the "good musick" in the church as the flutes, oboes, violins, clarinets, French horns and trumpets accompanied the organ, as he noted in his "Autobiography."

The arrival and departure of all high officials, whether of the church or state, was always announced by the four performers of the trombone choir (soprano, alto, tenor and bass), which was now a unique part of the life of the town as it had been in Herrnhut.

And so it was, as Bishop Spangenberg, passing between the two lines of children, accompanied the governor on his way to the ferry, that the trombones, from the roof terrace of the Brethren's House, performed chorale after chorale until the governor and his retinue had crossed the Lehigh River.

Lord God, We Worship Thee

Johann Franck, 1618-1677 (1653)

Tr. by Catherine Winkworth, 1829-1878

Circa 1675; Stœrls Choralbuch, 1710



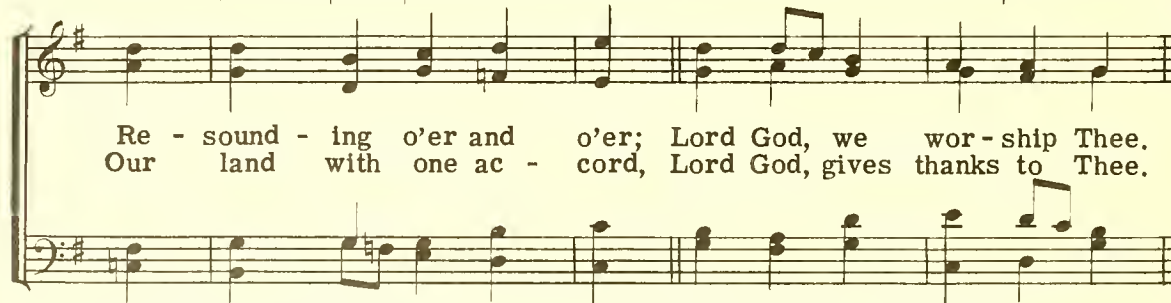
1. Lord God, we wor-ship Thee, Whose good-ness reign-eth o'er us:
We praise Thy love and power In loud and hap - py cho - rus.
2. Lord God, we wor-ship Thee: For Thou our land de-fend - est;
Thou pour-est down Thy grace, And strife and war Thou end - est.



To heaven our song shall soar; For ev - er shall it be
Since gold - en peace, O Lord, Thou grant-est us to see,



Re - sound - ing o'er and o'er; Lord God, we wor-ship Thee.
Our land with one ac - cord, Lord God, gives thanks to Thee.



3. Lord God, we worship Thee:
Thou didst indeed chastise us;
Yet still Thy goodness spares,
And still Thy mercy tries us.
Once more our Father's hand
Has bid our sorrows flee,
And peace rejoice our land;
Lord God, we worship Thee.
4. Lord God, we worship Thee,
And pray Thee, Who hast blessed us,
That we may live in peace,
And none henceforth molest us.
O crown us with Thy love;
And our Defender be;
Thou Who hast heard our prayer,
Lord God, we worship Thee.

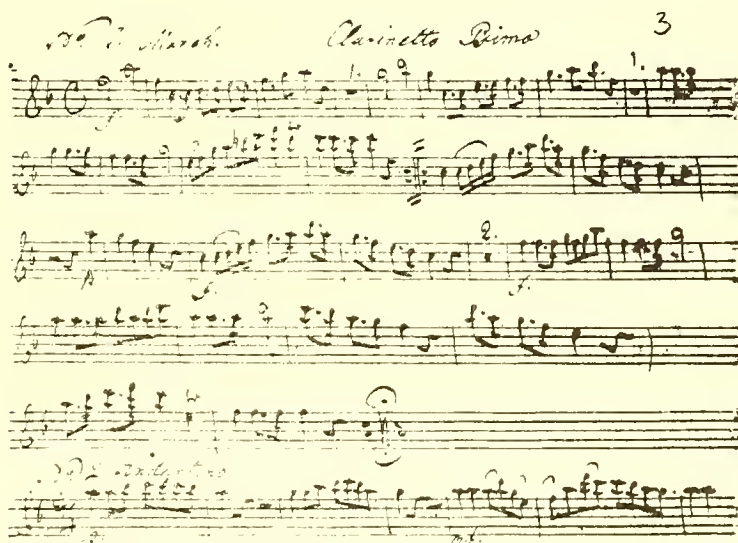
REMINISCENCES

The Boat Ride—Michael - Whitmonday, 1811

Sister Westmann had stopped to rest on a low bench beneath a tree overlooking the Lehigh River. Whitmonday had always been a holiday in Bethlehem, and a very special one since David Moritz Michael's composition, "The Boat Ride," had first been performed in 1809. Scored for two clarinets, two French horns and two bassoons, with the professor himself playing second clarinet, this suite for woodwind instruments provided for many years an unforgettable afternoon of recreation for the people of Bethlehem.

Practically the entire population congregated on the river bank just west of the old bridge at about one o'clock in the afternoon. The musicians were seated in a large, flat-bottomed boat, propelled by four men with long poles. When all was in readiness and the music began, the hundreds of listeners strolled along under blossoming trees for about a mile to Keiper's Deep Hole, enjoying the serene music and the lovely view. The water there was so deep that the poles could not touch the bottom and the boat was caught for a time in a miniature whirlpool. How eagerly the audience awaited the complete change in the music to indicate the supposed fear and terror of the crew for their lives! But after a short time, the scow again glided into calm waters accompanied by the strains of suitable harmonies.

For two years, Sister Westmann had been part of the procession that had followed the boat up the river. But today she decided to take life a little more easily, and induced her friends to go on without her, as they would soon join her again on their return home. As she lazily enjoyed the music from afar, she could also feast her eyes on the adjacent mountains, with the nearby meadows and river banks covered with violets, wild honeysuckle and lupine.



A facsimile of the manuscript—First Clarinet part—*The Boat Ride*—Michael

The Philharmonic Society—Early 1811

Life had been good to them in Bethlehem for these many years, excluding, of course, the many trials and tribulations common to all the early settlements in the New World. Not only had they had the necessary food, clothing and shelter, but the luxury of good music had always been part of their lives. In her personal diary, Sister Westmann had a record of twenty-eight concerts that had been given by the Philharmonic Society in 1808. Each succeeding year the number of performances had increased and the quality improved.

Just last month, Haydn's "Creation" had been given—the first time, so she understood, in the United States. The orchestra, under the leadership of John Frederick Peter, gave the most brilliant and thrilling performance that she could remember. Brother Peter, together with David Moritz Michael, played first violin; John Christian Till and John Frederick Rauch, second violins; William Bealer, viola; David Weinland, violoncello; Jacob Wolle, contra-bass; Joseph Oerter and John F. Bourquin, flutes; John Ricksecker, clarinet; J. Samuel Krause, bassoon; Joseph Till and Daniel Kliet, horns; James Hall, oboe and Frederick Boeckel, trumpet.

The chorus, too, seemed inspired, particularly at the end of the first part of the oratorio, as the voices combined with the orchestra in what to Sister Westmann was music that should live forever: "The Heavens Are Telling".



A facsimile of the manuscript—*The Heavens Are Telling*—Haydn
in the handwriting of John Frederick Peter.

A Child's "Journal of Daily Events"—1787 and 1788

Bethlehem had always been an educational center; its founders were scholars who had studied in the best universities of Europe. Countess Benigna, daughter of Count Nicholas Zinzendorf, established a small school in Germantown in June, 1742. Fourteen months later, this school moved to Bethlehem, becoming the Moravian School for Young Ladies.* The boys' schools were equally as well known, sometimes being housed at Bethlehem and then again in Nazareth. Both day and boarding scholars were accommodated.

In these institutions, musical talent was sought for and, when found, free instruction given. Although strict in many things, full scope was always permitted in music.

All of this was recalled by Sister Westmann on that Whitmonday afternoon. What educational advantages her children and her children's children had had! There were many entries in her own diary about their interesting school days. But on this beautiful afternoon, it was her granddaughter's jottings, whether in letters or in a "Journal of Daily Events," that came vividly to mind as she closed her eyes and saw, in the handwriting of a twelve year old child telling of her life at school:

* Now known as the Moravian Seminary and College for Women.

August 16, 1787. There are about thirty little girls of my age. Here I am taught music both vocal and instrumental. I play the guitar twice a day; am taught the spinet and forte-piano and sometimes I play the organ.

The Christmas Celebration, 1787. We began with music. There were four violins, two flutes, and two horns, with the organ; which altogether sounded delightfully. The children sang one German and eight English verses. Many of the neighboring inhabitants came to visit us and behold the scene of joy, a representation of the Nativity. We entertained them with music.

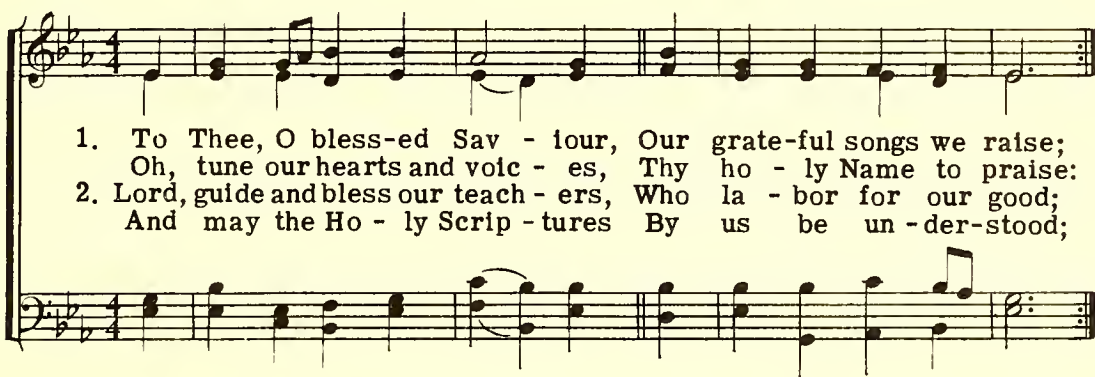
July 10, 1788. Mr. Grube, being from home, we had no singing school. During the hour Sister Sulasmith entertained us sweetly with her guitar. The new spinet arrived from Philadelphia and misses from the first and second rooms went to Mr. Heubner's to hear it.

August 17, 1788—a day set apart for the improvement of children. Early in the morning we were awakened by the sound of the guitar, accompanied by the voices of our tutoresses singing congratulatory hymns on the dawn of this festive day. At six the trombones from the balcony of the Brethren's House proclaimed our festival. At seven we assembled in the hall for morning prayer.

Lord, Guide and Bless

Anonymus

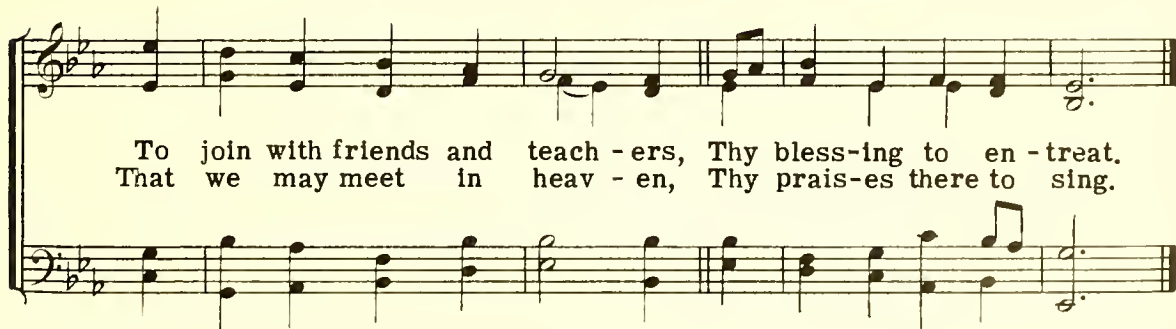
Johann Crueger, 1649



1. To Thee, O bless-ed Sav - iour, Our grate-ful songs we raise;
Oh, tune our hearts and voic - es, Thy ho - ly Name to praise:
2. Lord, guide and bless our teach - ers, Who la - bor for our good;
And may the Ho - ly Scrip - tures By us be un - der - stood;



'Tis by Thy sov-ereign mer - cy We're here al - lowed to meet;
Oh, may our hearts be giv - en To Thee, our glo - rious King;



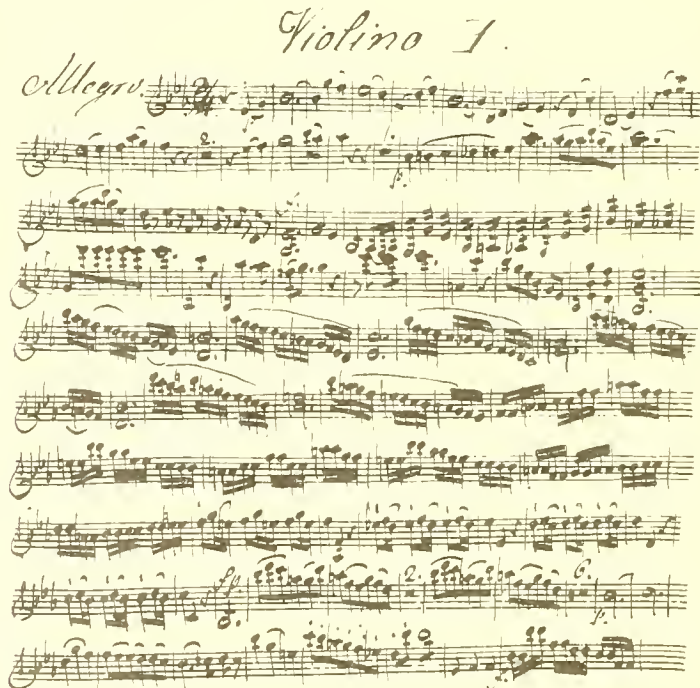
To join with friends and teach - ers, Thy bless-ing to en - treat.
That we may meet in heav - en, Thy prais-es there to sing.

The Orchestra—1780

As long ago as 1780, the Moravians had been justly proud of their orchestra and believed that there could be none finer. How vividly Sister Westmann could picture those players thirty years ago at their accustomed places in the music hall—each at an enormous wooden music stand. Occasionally one of the players would adjust the arm at the left of the stand so that the flickering light from the twice folding brass candlestick would fall more directly across the written pages. Rev. Immanuel Nitschmann was the leader then and first violinist; seated next to him was his brother-in-law, Rev. Jacob Van Vleck, also playing first violin. Then there were Abraham Levering and Matthias Witke, second violins; Frederick Beck, viola; David Weinland and Joseph Till, violoncellos; William Lembke and Tobias Beckel, French horns; Samuel Bader and Joseph Oerter, flutes; David Weinland and Tobias Boeckel, trumpets; James Hall and Frederick Boeckel, oboes. How unusual it was to have an orchestra of that size and excellence in the eighteenth century!

And so Sister Westmann wandered back over the years: to the new instruments that were added almost as soon as they appeared in Europe; to the glorious symphonies that they had been privileged to hear—nine of Haydn's and three of Mozart's that she could remember even now. They had also become well acquainted with chamber music and choral works by the same and lesser composers. The newest and most difficult music was practiced until it was performed as correctly and with as much interpretation as these men knew how. For these were not professional musicians; they had their work at church or school in addition to a trade or craft. Yet they found time, like the Meistersingers of old, to meet regularly for study and rehearsal of the music that was to them a devotion.

The musical scores, too, must be secured and then copied by hand. The latter was usually a work of love by some members of the congregation. Brother Nitschmann was one of the greatest contributors, supplying manuscripts of orchestral and choral music for the church and the Collegium Musicum. Later, John Frederick Peter copied everything worthwhile that came to hand; much of his musical education was secured in this way.



A facsimile of the manuscript—First Violin part—*Symphony in E flat*—Mozart
In the handwriting of John C. Till

Moravian Composers

The populace had not altogether depended on the music of European composers. There were some very talented musicians in the churches at Bethlehem and nearby Nazareth and Lititz. If the material on hand was not suitable, it seemed natural for these men to supply original music for the services of the church or for the combination of instruments available.

John Frederick Peter* had come from Holland and was the musical genius at present. Organist and violinist, he had already composed thirty-eight anthems. When his quintets were played, usually by a select group from the gallery of the Brethren's House when the weather was warm enough, it was difficult for some to differentiate them from those of Haydn.

Many other names could be mentioned as predecessors and contemporaries of Peter, among them Jeremiah Dencke, John Herbst and George Godfrey Müller. These men were all born in Europe, but before and after their arrival in Pennsylvania, they had a strong influence on the musical life of the Moravian communities in America.

However not all Moravian composers came from overseas. There was John Antes,* born in Pennsylvania at Fredericktown. While traveling abroad, he had made the acquaintance in Vienna of Joseph Haydn, whose chamber music group performed several of Antes' compositions. Some of the favorite anthems of the church were composed by Jacob Van Vleck and John Christian Till, who were born and lived in Bethlehem or close by.

But above all these, to Sister Westmann, was the song of praise by their own Bishop Gregor, sung traditionally on the first Sunday in Advent and again on Palm Sunday when the sweet, clear voices of the boys and girls sang antiphonally: "Hosanna! Blessed is He that comes in the Name of the Lord!"

Hosanna

Andante

Bishop Christian Gregor, 1723-1801 (1783)

First Part

Ho - san - na! Bless - ed is He that comes!

Second Part

Ho - san - na!

Organ

* Recordings of some of this early American music have been released by New Records Inc.—all 10" Long Playing Records—33 $\frac{1}{3}$ RPM.

John Frederick Peter (1746-1813)

- NR LP 2013 Quintet No. 1 in D major—The Moravian Quintet
- Quintet No. 6 in E flat major
- NR LP 2014 Quintet No. 2 in A major—The Moravian Quintet
- Quintet No. 5 in B flat major
- NR LP 2015 Quintet No. 3 in G major—The Moravian Quintet
- Quintet No. 4 in C major

John Antes (1740-1811)

- NR LP 2016 Three Trios for Strings—The Moravian Trio

Ho - san-na! Ho - san-na!

Bless - ed is He that comes! Ho - san-na!

Bless-ed is He that comes, He that

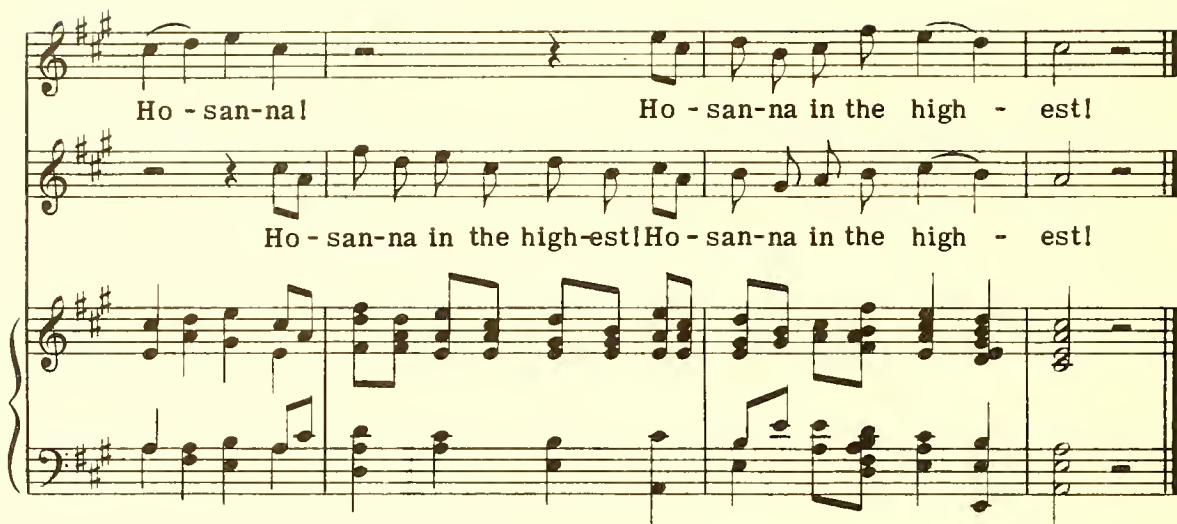
Ho - san-na! Bless-ed is He that

comes in the Name of the Lord!

comes, He that comes in the Name of the

Ho - san - na! Bless - ed is He that comes!
 Lord! Ho - san - na!
 Ho-san-na! Ho-san-na! Ho-san-na!
 Bless-ed is He that comes! Ho - san-na! Ho - san-na! Ho-
 in the high - est! Ho - san-na!
 san-na in the high - est! Ho - san-na!

The musical score is written for a choir and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of a grand staff with treble and bass clefs. The vocal parts are represented by two staves at the top, with lyrics written below them. The lyrics are: "Ho - san - na! Bless - ed is He that comes! Lord! Ho - san - na! Ho-san-na! Ho-san-na! Ho-san-na! Bless-ed is He that comes! Ho - san-na! Ho - san-na! Ho- in the high - est! Ho - san-na! san-na in the high - est! Ho - san-na!"



Easter Morning and the Announcement of Death

If Sister Westmann dwelled particularly that Whitmōnday afternoon on thoughts of those who had passed beyond, it was perhaps because so many of her friends and dear ones had already preceded her.

In her memory, Easter day was always a particularly beautiful and solemn one. Traditionally as in Herrnhut, the trombone choir, beginning at about 3 A.M., passed through the main streets of Bethlehem to awaken the members with the old chorale:

"Christ is risen from the dead,

'Thou shalt rise, too,' saith my Saviour."

Then after the early morning Litany in the chapel, the congregation continued the service in the burial ground, "God's Acre"—just a shirt distance up the hill. Here their voices soared above the augmented trombone choir of twenty or more instruments, joining the rising sun in praise of "Him who is the resurrection and the life."*

Also inherited from the Moravian Church in Europe was the beautiful custom of announcing, again by trombones, the death of a member. Chief among these recollections was Dec. 2, 1792, when a double quartet of the instruments proclaimed from the little gallery on top of the Brethren's House the death of their beloved Bishop Spangenberg. Although he had passed away on September 18th in Germany, word had not reached them until several months later. Three tunes were always used in this impressive ritual. The first and last ones were always the same: the well known "Passion Chorale." The second identified to which group the deceased belonged, whether a single or married brother or sister, a widower, widow, or child.*

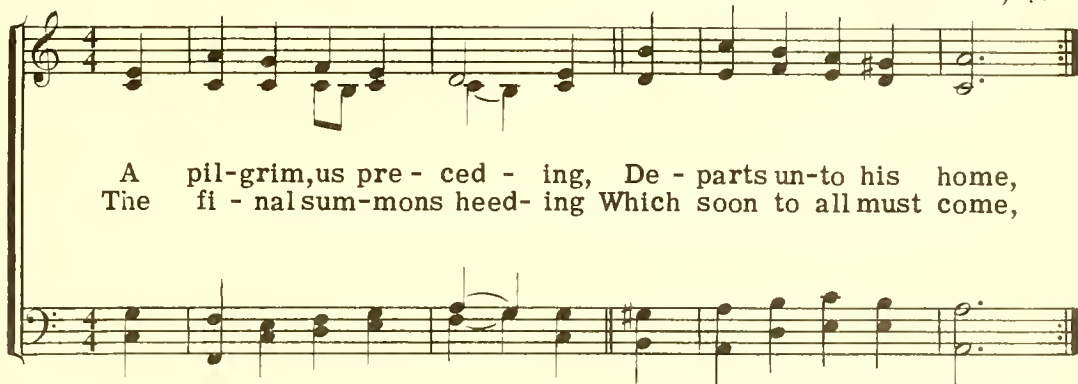
But on that well remembered day the chorales seemed to have deeper significance, particularly as the majestic harmonies of the first and last one announced to the whole community that "the pilgrim us preceding" was the one who had been the head and heart of the early Moravian colony.

* Still customary in the Moravian Church of today.

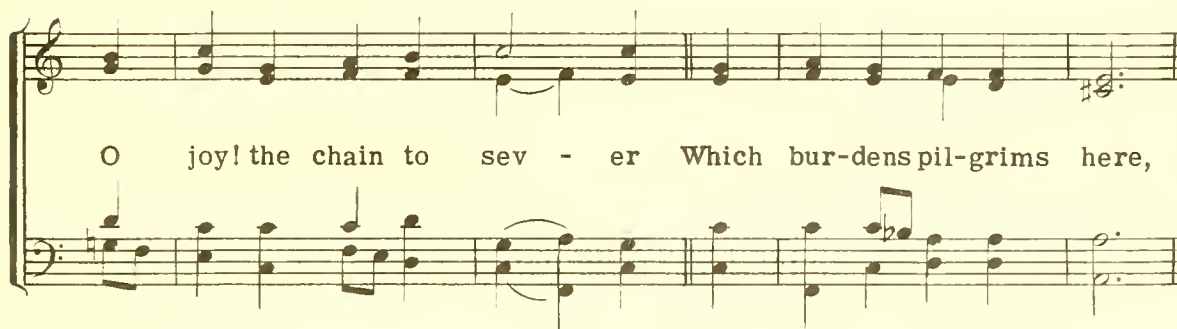
A Pilgrim Us Preceding

Trans. from Liturgy Book, 1823

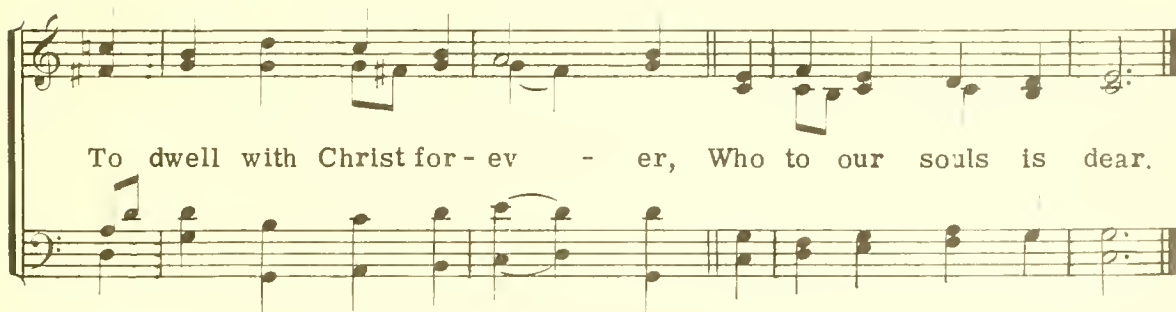
Popular melody;
Hans Leo Hassler, 1601



A pil-grim,us pre - ced - ing, De - parts un-to his home,
The fi - nal sum-mons heed- ing Which soon to all must come,



O joy! the chain to sev - er Which bur-dens pil-grims here,



To dwell with Christ for - ev - er, Who to our souls is dear.

Trombone Arrangements
for
"A Pilgrim Us Preceding"

The image displays a musical score for a four-part trombone choir. The score is organized into two systems, each containing four staves. The staves are labeled from top to bottom: Soprano, Alto, Tenor, and Bass. Each staff begins with a C-clef (soprano, alto, and tenor) or an F-clef (bass) and a common time signature (C). The music is written in a key with one sharp (F#), likely D major. The notation includes various note values (quarter, eighth, and half notes), rests, and repeat signs. The first system covers the first 16 measures of the piece, and the second system covers the next 16 measures. The music is arranged in a way that allows each player to read their own part from a single score.

Each of the four players in the trombone choir at Bethlehem has his own card, on which is written for his instrument only, the music for several hymns. In the above, the parts appear exactly as they do on the individual cards but are here combined into one score.

The bass is the only instrument that uses a clef with which the layman is familiar: the *f* or bass clef, with *f* denoted on the fourth line of the staff.

The soprano, alto and tenor instruments are played from music using the *c* clef. In this notation, *c* is found on the staff wherever the signature indicates: on the first line of the soprano clef, the third line of the alto clef and the fourth line of the tenor clef.

These movable *c* clefs have a decided advantage in that the clef is higher for low music, and lower for high music. Hence the addition of extra or leger lines above and below the staff is avoided.

Although the *c* clefs may be confusing to you, many of the Bethlehem trombone players can read no others. If band clefs are used, the music must be transposed to the *c* clefs for these players.

BETHLEHEM TODAY

"Where Cross the Crowded Ways" is truly the location today of Central Moravian Church and the buildings of old Bethlehem that still remain. The latest in bridge construction across the Lehigh River brings to their very doors a continuous stream of traffic to and from South Bethlehem. As the many trucks, buses and automobiles hurry along Main Street on some seemingly important mission, they may perhaps carry students and professors to nearby Lehigh University or the Moravian College and Theological Seminary. The many industrial plants, chief among them the Bethlehem Steel Co., contribute greatly to the steady flow. For Bethlehem today is a great manufacturing, business, educational as well as a residential city.

Amidst all these transactions, Church Street, just a few feet from the intersection of the Hill-to-Hill Bridge with Main Street, remains somewhat aloof from it all. The former Brethren's House is impressive in its simplicity as part of the Moravian Seminary and College for Women. Still standing but used as small apartments for modern living are the Widow's House, and across the street, the Sister's House and the Community House (Gemeinhaus). In the center of this group stands the Bell House, named for the quaint little belfry atop the roof. It was from here that the bell, rung by the sisters, announced to the community the dinner hour and the times of worship in bygone days. Still revolving above this cupola is the picturesque weather vane: a Lamb carrying a banner.

The spacious square to the rear of these still breathes an Old World charm; the Chapel and Moravian Preparatory School buildings form the remainder of a quadrangle with the burying ground just beyond.

The Children's Love Feast

It is over these same thoroughfares, gaily festooned and illuminated for the holiday season, that the children hurry along on the afternoon of December 24. Some "Pied Piper" seems to be drawing them all in the direction of Central Church—babes in arms and toddlers many times running ahead of their parents. So we too follow and find the church filling rapidly, the older children seated together in the front pews. What a feeling of expectation seems to fill the spacious old edifice, so simple in design and decoration! All eyes are turned to the scene behind the pulpit: a beautiful painting of the Nativity, framed with straw and unadorned evergreen trees. From the ceiling at the rear of the auditorium just in front of the choir loft hangs the many-pointed Star of Bethlehem.

Almost immediately the strains of an old chorale fill the auditorium as the trombone choir plays from the belfry. Then follows a service that is the children's very own—their Love Feast, which has been celebrated on the day before Christmas for many years. Hymn follows hymn, with no spoken word unless it be for the baptism of an infant or a benediction. Occasionally the choir leads in some beloved old Moravian anthem, such as "Thou Child Divine"* or "O Dearest Jesus, Holy Child."

In the meantime the doors on either side of the pulpit open and women in white enter, bearing trays of raised sugar buns for the children; the men follow with cups of steaming coffee. Later in the service, each child receives his lighted candle of brown beeswax with the paper frill of red or green at the base to keep the hot wax from his fingers.

As the burning tapers flicker from all parts of the sanctuary, the children raise happy voices, expressing their present day faith in the words of their forefathers.

* This Moravian Christmas carol has been arranged by Robert Elmore and Robert B. Reed and is issued in octavo form for S.A.T.B. (No. 7953) and T.T.B.B. (No. 8113). It is also included in "The Incarnate Word," a pageant by the same composers. Publishers—J. Fischer and Bro., New York.

Come, Ye Redeemed of the Lord

J.Hart (stanza 1) Rev. Havergal (stanzas 2,3,4)

Isaac Smith, 1770

1. Come, ye re-deem-ed of the Lord, Your grate-ful tri-bute bring,
And cel-e-brate with one ac-cord, The birth of Christ, our King.

The musical score is written for two staves, treble and bass clef, in 3/4 time. The melody is simple and hymn-like, with a key signature of one flat (B-flat). The lyrics are printed below the notes.

Children

2. Hosanna! raise the pealing hymn
To David's Son and Lord;
With cherubim and seraphim,
Exalt the Incarnate Word.

3. Hosanna! Lord, our feeble tongue
No lofty strain can raise;
But Thou wilt not despise the young,
Who meekly chant Thy praise.

4. Hosanna! Master, lo we bring
Our offerings to Thy throne!
Not gold, nor myrrh, nor mortal thing,
But hearts to be Thine own.

The Community Putz

Just across the square to the rear of the church is the Sunday School building. Here the children gather after the Love Feast to see the Community Putz (from the German word "putzen"—to decorate). This has been the Moravian version of the Christmas tree for hundreds of years even before their settlement in America. Primarily for children, it is usually built on a low platform, the better for them to see and examine. As in the crèche, the central theme is a portrayal, in some form, of the birth of the Christ Child.

Only the bare outlines of rugged hills and trees are discernible as each small group is admitted to the semi-darkened room. But as the first Christmas story unfolds, a star mysteriously appears over the stable wherein are Mary, Joseph and the Babe. Each in its turn is lighted: the shepherds "keeping watch over their flocks by night," the angel appearing unto them, and suddenly "a multitude of the heavenly hosts"—tiny waxen angels blowing trumpets and suspended by threads from the ceiling. The Wise Men, in miniature, bring their offerings, and for fear of Herod, return "into their own country another way." All is as it was years ago, except that the recitation of the story today is, of course, recorded and synchronized with carols of the season.

Putz visiting is an old custom among the Moravians. These hospitable folk will open their doors to stranger and friend alike during Christmas week. Whether occupying a small corner, an entire room, or perhaps the crypt of a church, each putz expresses the individuality of its maker. The figures may have been in the family for generations; the moss for it may have been gathered yesterday by some member of the family. Yet the putz of today has the same motivation that it has had for centuries—a simple setting for the re-telling to children of a story that never grows old.

The Christmas Eve Vigils

Leaving the Hotel Bethlehem, once the site of the lone log cabin where the intrepid little band of Moravians held their memorable Vigils over two hundred years ago, we cross Main Street to the church in which, earlier in the day, we had attended the Children's Love Feast. There is very little reminiscent of that long ago Christmas Eve as we stand in a double line until the church doors open, and because of its popularity, must present a ticket of admission to the Vigil Service which has become so well known in our day.

Once we gain our seats high in the gallery and the innermost doors have been closed, we realize that the same traditions and spirit that must have inspired Count Zinzendorf as he gave the town its name are still present in this generation. No previous conception prepares the uninitiated for the service that follows. Like a magnificent oratorio, the congregation, choir and soloists, singing a capella or with organ or orchestral accompaniment, modulate from "Silent Night, Holy Night" to the Bethlehem Hymn, a "Benedictus" from a Haydn "Mass," an anthem by one of their own composers, a Mendelssohn setting of a Biblical prophecy, or an old chorale sung at the first candle light service in Bethlehem. All expectantly await the children's part in the program as a boy soloist, from the choir loft, leads the song, "Morning Star! O Cheering Sight," with the children from the pulpit end of the church echoing, "Jesus mine, In me shine."

Morning Star

Johann Scheffler, 1624-1677
Tr. by Bennet Harvey, Jr., 1885

Rev. F. F. Hagen
1815-1907 (1842)

1st time Solo; repeat as Chorus

1. Morn - ing Star, O cheer-ing sight! Ere Thou
2. Morn - ing Star, Thy glo - ry bright Far ex -

cam'st how dark earth's night! Je - sus mine, In me
cels the sun's clear light; Je - sus be, con - stant -

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The first section is labeled 'Solo' and contains the lyrics: 'shine; In me shine, Je - sus mine; Fill my ly, con - stant - ly, Je - sus be; More than'. The second section is labeled 'Chorus' and contains the lyrics: 'heart thou - with sand light di - vine. me.' The melody is simple and hymn-like, with a final cadence at the end of the chorus.

shine; In me shine, Je - sus mine; Fill my
ly, con - stant - ly, Je - sus be; More than

heart thou - with sand light di - vine. me.

3. Thy glad beams, Thou Morning Star,
Cheer the nations near and far;
Thee we own, Lord alone,
Man's great Saviour, God's dear Son.

4. Morning Star, my soul's true light,
Tarry not, dispel my night;
Jesus mine, in me shine,
Fill my heart with Light divine.

To the music of stringed and woodwind instruments, trumpets, French horns and trombones, punctuated by the "beat-beat" of the kettle drums, sacristans bearing trays of the traditional Moravian candles quickly distribute them to everyone present. As the modern lighting from the ceiling is dimmed, the entire temple sparkles, as of old, with little jets of flame, and the standing congregation continues toward the thrilling climax of its superb musical Christmas offering.

Journeying from Bethlehem that night, with the huge man-made star alight over South Mountain, it seems that we again hear the celebrated trombonists, from the belfry, playing the old Moravian carol with which they opened the Vigils, proclaiming as if to the world, the birth of the Prince of Peace.

All My Heart This Night Rejoices

Paul Gerhardt, 1653

Tr. by Catherine Winkworth, 1829-1878

Johann A. Freylinghausen, 1704

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The melody is simple and hymn-like, with a final cadence at the end of the third line. The lyrics are: '1. All my heart this night re - joic - es, As I hear, 2. Hark, a Voice from yon - der man - ger, Soft and sweet, 3. Come then, let us has - ten yon - der; Here let all,'.

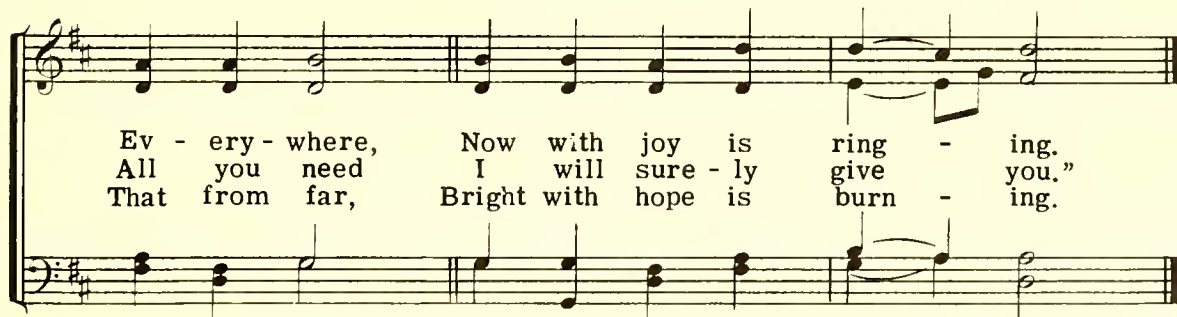
1. All my heart this night re - joic - es, As I hear,
2. Hark, a Voice from yon - der man - ger, Soft and sweet,
3. Come then, let us has - ten yon - der; Here let all,



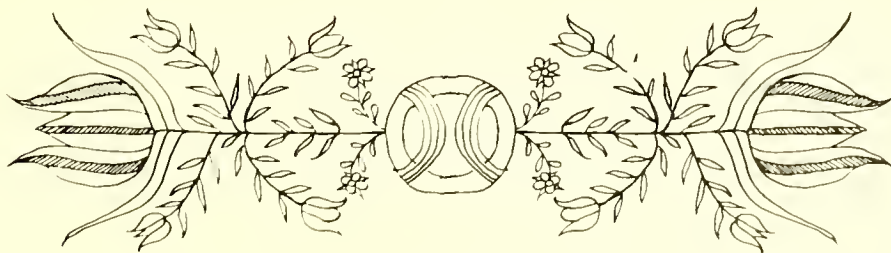
Far and near, Sweet - est an - gel voic - es;
 Doth en - treat, "Flee from woe and dan - ger;
 Great and small, Kneel in awe and won - der;



"Christ is born," their choirs are sing - ing; Till the air,
 Breth - ren, come, from all that grieves you You are freed;
 Love Him who with love is yearn - ing; Hail the star,



Ev - ery - where, Now with joy is ring - ing.
 All you need I will sure - ly give you."
 That from far, Bright with hope is burn - ing.



The Bach Festivals


This remarkable music life was far in advance of most sections in America. These people had an unquestioned advantage in that music to them was not a sinful and frivolous diversion; it was a heritage to be cherished.

It is by no means accidental that the small Moravian settlement in Pennsylvania should have become in recent times the home of the famous Bach Choir, which had its beginning as far back as 1882. Today the Bach Festivals, held annually in May, are attended by music lovers from far and near. Packer Memorial Church of Lehigh University is the temple now used for the presentation of these devotional works. Usually the "St. Matthew" or "St. John Passion" or the "Christmas Oratorio" is presented on the first day, although a group of cantatas may be substituted for the larger compositions. Saturday is always devoted to the "B Minor Mass," which concludes with the final chorus, "Dona nobis pacem" (Hymn of Peace—a fitting climax to a most thrilling experience. But it is the augmented trombone choir, heralding each performance, that seems to bespeak the unique spirit of the Bethlehem that was and still is, as the brilliant harmonies of the glorious old chorale, "O Praise Jehovah," echo and re-echo from the surrounding hills.

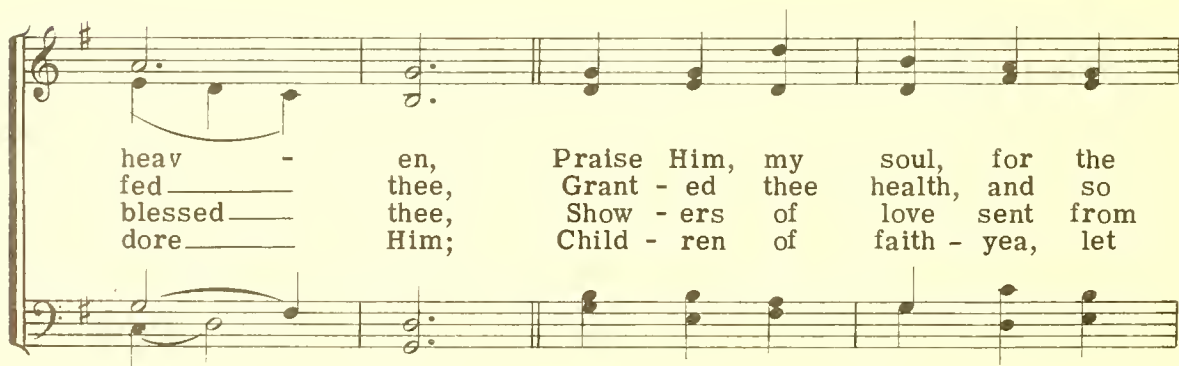
O Praise Jehovah

The Rev. Joachim Neander,
(1610)-1680;
Tr. by S. C. Chitty, 1882

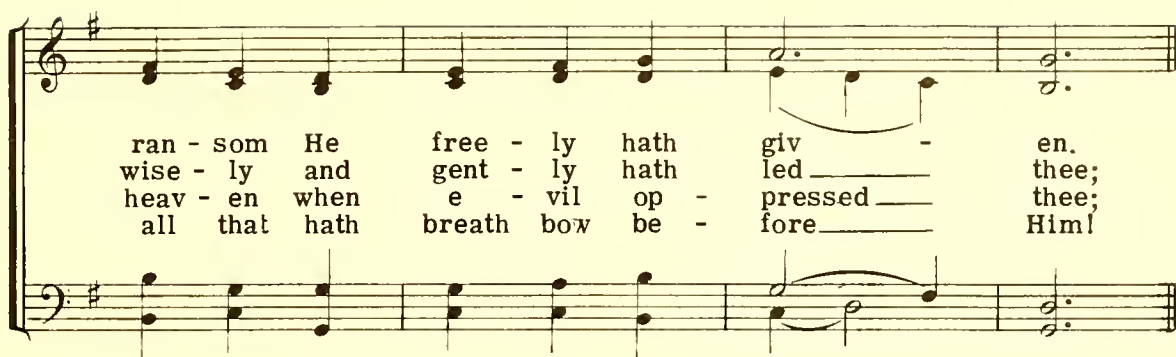
The Rev. Joachim Neander,
(1610)-1680



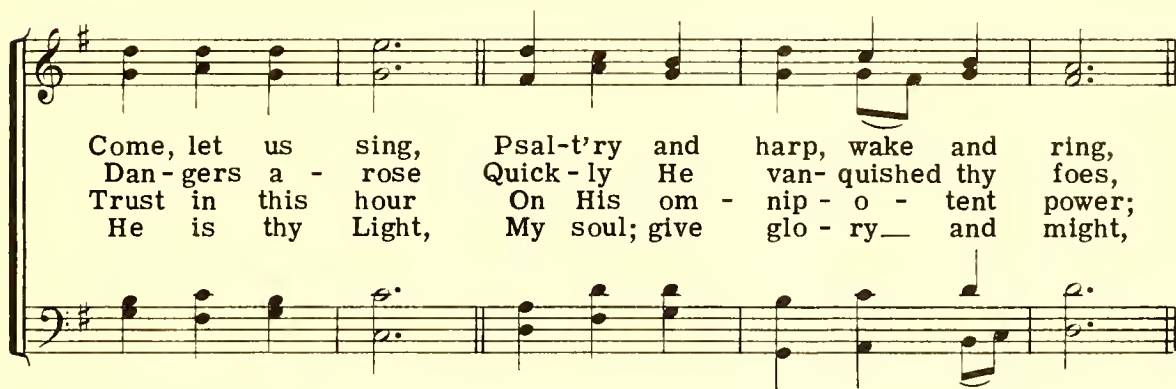
1. O praise Je - ho-vah! Who reign-eth on earth and in
2. O praise Je - ho-vah! Who kind-ly and rich-ly hath
3. O praise Je - ho-vah! Who oft-times hath sig-nal-ly
4. O praise Je - ho-vah! Let all that is in me a -



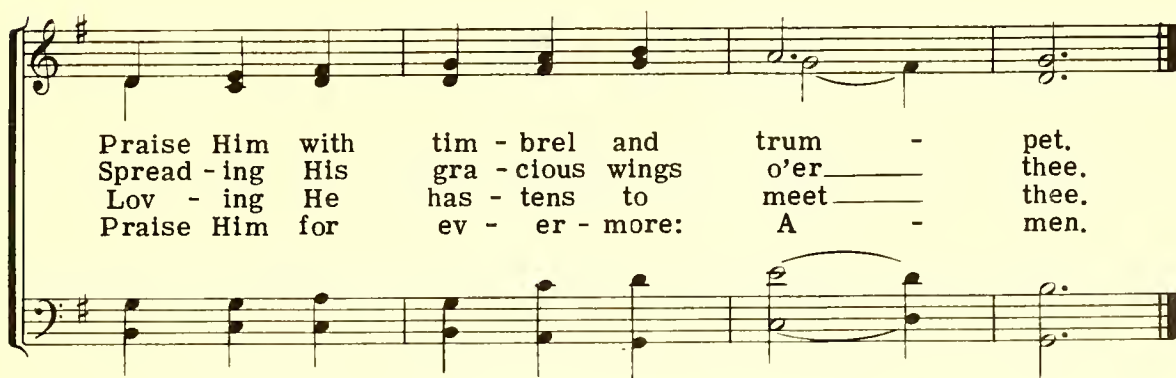
heav - en, Praise Him, my soul, for the
fed - thee, Grant - ed thee health, and so
blessed - thee, Show - ers of love sent from
dore - Him; Child - ren of faith - yea, let



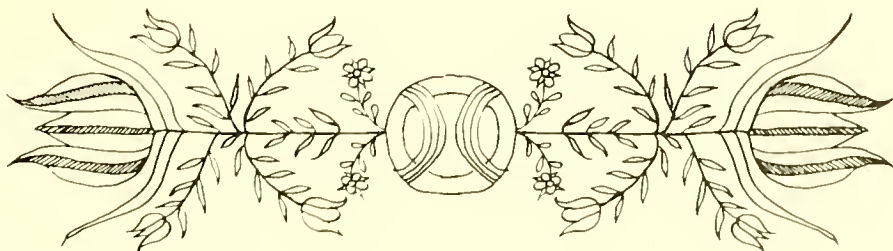
ran - som He free - ly hath giv - en.
 wise - ly and gent - ly hath led thee;
 heav - en when e - vil op - pressed thee;
 all that hath breath bow be - fore Him!



Come, let us sing, Psal-t'ry and harp, wake and ring,
 Dan-gers a - rose Quick - ly He van - quished thy foes,
 Trust in this hour On His om - nip - o - tent power;
 He is thy Light, My soul; give glo - ry — and might,



Praise Him with tim - brel and trum - pet.
 Spread - ing His gra - clous wings o'er thee.
 Lov - ing He has - tens to meet thee.
 Praise Him for ev - er - more: A men.



FOR THOSE WHO WOULD SING PENNSYLVANIA DUTCH DIALECT AND GERMAN

This does not pretend to be an exhaustive treatise on the pronunciation of Pennsylvania Dutch dialect and German words. Where more detailed information is desired by the reader, I would suggest that he consult any good German dictionary, where many pages are devoted to a detailed explanation of proper sounds and accents in the foreign language. The Pennsylvania Dutch dialect is not far removed from the mother tongue.

Sounds not listed below approximate closely those in English.

<i>Representative Vowels and Consonants, singly and in combination</i>	<i>Representative Words in Pennsylvania Dutch Dialect or German</i>	<i>English Equivalents</i>
a — short	kann (can) hat (has)	CON (as in DON) HOT
a — long	Has (rabbit) Dadi (father) grad (straight)	HAWS (as in LAW) DAW-DI GRAWD
ä — umlaut	Händen (hands) gnädlich (merciful)	*HEN-DEN *GNAY-DLICH
ae	Maedli (girl) Naegel (nails)	MAY-DLI NAY-GEL
au	auf (on) Augen (eyes)	OWF (as in COW) OW-GEN
ay	zway (two) Haym (home)	TSWAY HAY-M
ch	dich (you)	DICH—the CH sound is guttural, as in the Scotch word, LOCH
	gekocht (cooked)	GAY-KOCHT
e — short	fetti (fat) Bett (bed)	FET-TI (as in LET) BET
e — long	geh (go) mehr (more)	GAY MARE
ei	Heim (home) mein (my)	HIME (as in LIME) MINE
eu	neu (new) heut (today)	NOY (as in BOY) HOYT
i — short	Kinder (children) Bibel (Bible)	KIN-DER (as in SIN) BIB-EL
i — long	ihr (your) mir (me)	EAR MERE
ie	die (the) Brieder (brothers)	DEE BREED-ER
j	ja (yes) Jardon (Jordan) Jerusalem (Jerusalem)	YA YAR-DON YE-RU-SA-LEM
o — short	Gott (God) Wolke (clouds)	GUT (as in BUT) VUL-KE

* Lips are rounded to produce the English equivalent of the vowel modified by the umlaut.

o — long	hoffen (hope)	HOAF-EN (as in LOAF)
	schlof (sleep)	SCHLOAF
ö — umlaut	erlösen (deliver)	*AIR-LAY-SEN
	fröhlich (joyous)	*FRAY-LICH
u — short	guck (look)	GOOK (as in LOOK)
	Mutter (mother)	MUT-TER (as in PUT)
u — long	Blut (blood)	BLOOT
	nur (only)	NOOR
ü — umlaut	Sünden (sins)	*SIN-DEN
	müde (tired)	*MEE-DE
v	von (from)	FUN
	vier (four)	FEAR
w	wie (how)	VEE
	wer will (who will)	VAIR VILL
z	zu (to)	TSU
	Zeit (time)	TS-ITE (as in BITE)

* Lips are rounded to produce the English equivalent of the vowel modified by the umlaut.

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The author's experience covers twenty years of teaching in nursery and elementary schools and in teacher training colleges. She is director of the Music Workshop at Mills College of Education, and has been associated with New York University, Hunter College, and the Little Red School House in New York City.



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